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ABSTRACT

As part of the series of student materials developed by the Environmental Education Project at Florida State University, this volume contains three instructional units on urban environment. Designed for upper-elementary and secondary students, the materials require only low-level reading abilities while insisting on high-level participation. The first unit contains 59 student activities and exercises to help students develop sensitivity toward and awareness of their natural and man-made environments. Unit 2, on city environment, provides 39 student activities and exercises which require students to express themselves creatively. These activities make use of a student's imagination and ability to fantasize and express private thoughts via art, music, dance, stories, poetry, drama, and invention. Unit 3 contains three lessons which stress students' social participation in the life of their community. These three lessons contain 46 separate activities and exercises designed to help students develop communication and group experience skills and then apply these skills to community problems. Each unit also contains instructional objectives and procedures. (Author/DE)

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FINAL REPORT

Project No. R021079

Grant No. OEG-0-72-5145

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THE ETHICS OF ENVIRONMENTAL CONCERN:
A RATIONALE AND PROTOTYPE MATERIALS FOR ENVIRONMENTAL EDUCATION WITHIN THE HUMANISTIC TRADITION

Volume II of Five Volumes

September 30, 1973

U.S. DEPARTMENT OF HEALTH, EDUCATION, AND WELFARE
Office of Education
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Office of Environmental Education

NOTE TO READERS OF THE FINAL REPORT

This volume contains three instructional units. They were designed in response to teachers who complained that environmental education materials had at least two faults:

1) *They neglected the urban, man-made environments (and thus were not too relevant to an environmental situation of most students); and*

2) *They demanded a sophisticated reading comprehension level for the students using them.*

The project staff decided to develop three units on the urban environment in which each activity would 1) relate directly to a major objective of environmental education, 2) relate directly to student concerns in coping with the environment of their own life experience, 3) be self-directed or small group oriented, and 4) demand that a student read not more than fifty words to complete the activity successfully. The units contained in this volume are the product of that staff decision.

While the printing technology available to the staff at that time--mimeograph--did not yield a product that dazzles users with its attractiveness, the units proved to be very, very successful. The staff distributed over 500 copies to teachers in Pinellas and Leon Counties (our target audience) and to teachers who corresponded with the project office. They dittoed and used selected activities with their classes. The reports from field test teachers, the staff observations in classrooms, and the letters from correspondents who received and tried the units were glowing with reports of avid student interest and response to these activities. The activities served teachers as springboards not only for achieving the unit objectives but for proceeding to other environmental education activities and materials with zest and awareness.

The Leon County administration reprinted several hundred additional copies of the three units for use in middle and elementary schools. The Pinellas County School administration reprinted copies of the three units for upper elementary school teachers who at that time were beginning their instructional activities in environmental education. A teacher workshop was built around the units and focused upon a field trip for teachers to Toytown, a huge county landfill operation in the center of that county. Since that time, the three units contained in this volume have proven to be the most sought after of all the materials produced by the project. Letters have continued to come in long after our supply had been exhausted.

The teachers' original perceptions were accurate. Material was needed which dealt with the urban environment and demanded only low level reading abilities while insisting upon high-level participation. These materials were effective with teachers and students in secondary schools and in the upper elementary grades within social studies courses. The three units are entitled:

ENVIRONMENTAL AWARENESS
ENVIRONMENTAL CREATIVITY
ENVIRONMENTAL-SOCIAL PARTICIPATION

YOUR CITY'S ALIVE--

THREE INSTRUCTIONAL UNITS FOR EXPERIENCING THE CITY

SENSITIVITY SERIES

And yet we cannot help but wonder why--why the belief in man has foundered, why it has foundered now--precisely now--now at the moment of our greatest intellectual triumphs, our never equaled technological mastery, our electronic miracles. Why was man a wonder to the Greeks--to Sophocles of all the Greeks--when he could do little more than work a ship to windward, ride a horse, and plow the earth, while now that he knows the whole of modern science he is a wonder to no one--certainly not to Sophocles' successors and least of all, in any case, to himself?

Archibald MacLeish, "The Revolt of the Diminished Man," The Saturday Review, June 7, 1969, p. 23.

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> Community values in any city are made up of innumerable variables, many of them conflicting. They are almost as numerous as the people living within the city . . . Since many of the values are non-quantifiable and inherently poetic and philosophical, as well as aesthetic, their weight on the scale of importance in urban life is extremely difficult to demonstrate. The most difficult values to assess are the intangible ones . . . The whole question of city man's ecology needs study and consideration as a determinant of form. We know that we need light, clean air, space, and certainly quiet . . . We need to understand that it is the total quality of city life which is at stake. What we are after is an environment whose totality is a result of the functioning of all its parts, a Gestalt, if you will, of buildings and people and open space into a great functioning whole--a great theatre for events to happen and for the most evocative and creative involvements to occur.*

More Americans live in or near cities today than ever before. The whole urban environment is familiar to millions of us, at least on a superficial level. Like an ocean tidal pool, it teems with countless forms of life engaged in a staggering variety of social, economic, political and personal behaviors. The shapes, sounds, colors and smells of city life combine to permeate one's senses, if he does not manage to shut them out.

Somehow, in spite of the dynamic nature of American cities as natural, open-air classrooms, educators have seldom taken full advantage of the urban scene. The occasional field trip to the local museum, or the rare and often boring visit to a City Council meeting have been the usual highlights of urban education programs. What classes are missing as sources for discussion and consideration are merely all the other things which really make a city a city: The garbage collectors and the street repairmen; the cops no longer walking, but cruising a beat; the winos on First Street and the Gothic Cathedrals on 5th Avenue; the taste of hot pretzels in the park; the sounds of the cable cars laboring and clanging up Nob Hill; the impact of rock against glass in a ghetto neighborhood pawnshop; the eternal shadows of a financial district street. These are some of the things Lawrence Halprin means when he discusses the "total quality of city life," and they are just beyond the reach of most of us in the schools.

It is the purpose of this discussion to point out that urban education neither should nor has to be a series of dry, objective assignments for students and teachers; that it ought to be, and can be, an

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* Lawrence Halprin, Freeways (New York: Reinhold Publishing Company, 1966), pp. 50-51, 56.

enticing package of activities and experiences which lead participants to heightened awareness of the man-made environment around them, and to improved understanding of ways to provide creative inputs into what that environment might be.

Paul and Percival Goodman have suggested that the human environment has great impact on our lifestyles; that cities provide men with symbols which guide and direct the nature and quality of life. As they state it:*

> Of the man-made things, the works of engineering and architecture and town plan are the heaviest and biggest part of what we experience. They lie underneath, they loom around, as the prepared place of our activity. Economically, they have the greatest amount of past human labor frozen into them, as streets and highways, houses and bridges, and physical plant. Against this background we do our work and strive toward our ideals, or just live out our habits; yet because it is background, it tends to become taken for granted and to be unnoticed. A child accepts the man-made background itself as the inevitable nature of things; he does not realize that somebody once drew some lines on a piece of paper who might have drawn otherwise. But now, as engineer and architect once drew, people have to walk and live.
>
> The background of the physical plant and the foreground of human activity are profoundly and intimately dependent on one another. Laymen do not realize how deep and subtle this connection is. Let us immediately give a strong architectural example to illustrate it. In Christian history, there is a relation between the theology and the architecture of churches. The dimly-lit vast auditorium of a Gothic Catholic cathedral, bathed in colors and symbols, faces a bright candle-lit stage and its richly costumed celebrant: this is the necessary background for the mysterious sacrament of the mass for the newly growing Medieval town and its representative actor. But the daylit, small, and unadorned meeting hall of the Congregationalist, facing its central pulpit, fits the belief that the chief mystery is preaching the Word to a group that religiously governs itself. And the little square seating arrangement of the Quakers confronting one another is an environment where it is hoped that, when people are gathered in meditation, the Spirit itself will descend anew. In this sequence of three plans, there is a whole history of dogma and society. Men have fought wars and shed their blood for these details of plan and decoration.
>
> Just so, if we look at the town plan of New Delhi we can immediately read off much of the history and social values of a late date of British imperialism. And if we look at the Garden City plan of Greenbelt, Md., we can understand something very important about our present American era of the "organization man."

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* Paul and Percival Goodman, Communitas: Means of Livelihood and Ways of Life (New York: Random House, Anchor Books, 1960), pp.3-4. Revised edition.

Keeping the symbolic importance of the city milieu in mind, what are some key problems that may confront teachers who wish to provide a fresh approach to study of the urban environment? At least three come to mind: The nature of perception; the problem of intraceptive and extraceptive knowledge; and the problem of finding legitimate methods for launching such a study.

Webster defines perception as "Consciousness; awareness of the elements of environment through physical sensation; physical sensation interpreted in the light of experience; a direct or intuitive cognition (insight)." Each of these factors is important within the highly specialized perception research studies which have been conducted by psychologists since the 1940's, and each factor is part of the larger goal of perception as applied to studies of the city. We want students to be more aware of their immediate environment, but wonder where to begin. The student must first be conscious that there is something out there to perceive. If he is asleep or drugged or bored, his level of consciousness is lower. He may be walking down a street thinking about his girl friend or his car, conscious enough not to trip at curbs, but hardly perceiving the color of the flowers in the shop window as he walks by. Physical sensations may stimulate perception. If our street-walker has not eaten since breakfast, and he walks by a delicatessen, the aromas he perceives may cause him to be more aware of his hunger. If he is a member of a street gang preparing for a "rumble," his hearing may become more intense, as he listens for sounds of approaching trouble. Such sights, sounds and smells are, of course, of little use to one who has never experienced them before. Most of us recall the fable of the country mouse and the city mouse, wherein the city mouse was far more able to cope with the normal opportunities and dangers of urban life than his country cousin. His experiences enabled him to perceive selectively, just as everyone must, if they are not to be overwhelmed with sensations that have no clear meaning. Finally, one bases his actions upon the insights gained through perception, modified by prior experience learning. A walk through a deserted park may help one person make a decision; or it may stimulate fear of being mugged in someone else. Thus perception is really the act of being conscious of one's environment as one interprets it through physical stimuli, prior experiences and cognitive or intuitive insights.

David Russell suggests that perceptions in children are highly significant for they provide meanings and understandings that stay with the children for life. These perceptions become models which reflect individual personalities and the models are used to organize additional stimuli into coherent patterns, leading the perceiver into the higher skills of conceptual and critical thinking, and problem solving.* Jerome Bruner has added to our understanding of perception, by developing a three-stage model of the perception process. In the first phase, the perceiver confronts a variety of environmental stimuli with a hypothesis which enables him to respond selectively, to "tune in" those stimuli which relate to the hypothesis, and to "tune out" those which are apparently unrelated. In the second stage, the individual selects relevant, reliable cues from the stimuli in order to confirm or disconfirm an

*David Russell, Children's Thinking (Boston: Ginn & Company, 1956), p. 71.

expectation. This process, which Bruner calls the Information Input phase, is influenced by personal values, knowledge and past experiences, all of which assist one in selecting the information "cues." In the third stage of the process, the individual confirms or denies his original hypothesis, based largely upon which perceptual cues he has chosen.*

Teachers can utilize these findings about perception in teaching about the urban environment. They can provide a variety of exercises and activities which ask students to identify the cues around them. Students can be given the opportunity to share their prior experiences, where these affect perceptions, thus contributing to a wider, group consciousness of the total milieu. They can be encouraged to use their imaginations, to fantasize how someone from another time or place might perceive a situation, which not only enlarges one's individual state of consciousness, but also provides him with the ability to empathize with others--to "walk in the shoes" of another, so to speak. What we are suggesting is that responses to environmental stimuli must involve both cognitive and emotional sensitivity, so that young people can relate to their world on an "I-Thou" basis, as well as an "I-It" basis.

Ample evidence exists--at the practical level of daily teacher-student encounters in classrooms, and at the level of scholarly research--that cognitive learning is necessary but not sufficient for achieving maximum impact in environmental education. The point for teachers is underscored by the running debate between behaviorists (such as B. F. Skinner) and phenomenologists (Carl Rogers and others) within the field of psychology, over the past decade. Behaviorists argue that man can be described meaningfully in terms of his behavior, and that behavior can be predicted by empirical information from the external world. Phenomenologists, on the other hand, argue that man's consciousness determines his character, and that human beings are largely unpredictable, more than we can ever really know about them. Recently, some scholars have tried to link the two positions, and in this linkage, we can identify some possible alternatives in our teaching styles.

As William Hitt points out:

> Man lives in an objective world. This is the world of facts and data. This is a reliable world; we agree that this or that event actually occurred. This is a tangible world; we agree that this or that object is actually present. This is the general world that is common to all.
>
> But man also lives in a subjective world. This is the individual's private world. The individual's feelings, emotions, and perceptions are very personal; he attempts to describe them in words but feels that he can never do complete justice to them. In making this comparison between the objective world and the subjective world, it is important to distinguish between two types of knowledge. We can know <u>about</u>

*Jerome Bruner, "Personality Dynamics and the Process of Perceiving," in Robert Blake and Glenn Ramsey, editors, <u>Perception: An Approach to Personality</u> (New York: The Ronald Press Company, 1951), pp. 122-3, 125-27, 143. (With thanks to Steven H. Woolard for his abstract of these articles in an unpublished manuscript.)

something, or we can personally know something.*

If we call the cognitive, objective knowledge available to people "extraceptive knowledge" (or "public knowledge" as some prefer), then the term "intraceptive knowledge" (or "personal knowledge") may be applied to our subjective, emotional understandings of the foundations of our lives. While the task of education has long been defined in terms of the former, "personal knowledge" has been ignored or even suppressed in the classroom. This need not be the case--the intuitions and subtle understandings about one's environment may be far more true and real to an individual than any hard data which a teacher or a text might provide. The fact is, children have the requisite imagination, the playful fantasy to perceive and to explore significant alternative perspectives on knowing, to discover fresh alternatives, and to build their own styles of knowing from these alternatives. They have the lively, creative sense to weigh the mystery and wonder of nature, and the playful sense of awe and fantasy to perceive orders of perfection and performance which more manipulative elders might miss. While continuing to affirm the worth of cognitive learning, let us not deny the validity and reality of intraceptive knowledge as well. As students learn to interrelate each of these elements, the meaning of their man-made (and natural) environments will become clearer and they will find a new sense of purpose in the whole learning endeavor.

Is it an accident that educators have placed such stress on extraceptive knowledge? If so, there should be little difficulty in instituting teaching techniques which will fill the need for applying personal knowledge to environmental issues. If not, however, the task becomes more formidable. A 1959 study by Guba, Jackson and Bidwell reveals that indeed, one of the needs which characterized their sample group of teachers was the need to avoid intraception; that something within the personalities of individuals who enter the teaching profession or within their professional education makes them wish to stress objective knowledge and discourage emotional learning entirely.** Rather than encouraging students to look inward at the meaning of one's life and experiences, to understand oneself and others subjectively, teachers have evidently stressed the extraceptive approach. Solutions to the problem which this research reveals are beyond the scope of our discussion. But teachers should at least be aware of the possibility that they are avoiding or denying students the use of their emotional, as well as their mental capacities, as they attempt to examine and cope with the urban environment. They should ask whether it is worthwhile for young people to know the city as an artist might know it, as well as the ways a political or a social scientist might know it.

*William Hitt, "Two Models of Man," American Psychologist, Volume 24, No. 7 (July, 1969), p. 654.

**Egon G. Guba, Philip W. Jackson and Charles E. Bidwell, "Occupational Choice and the Teaching Career," Educational Research Bulletin, Volume 38, No. 1 (January, 1959), pp. 3-4.

If teachers feel such a goal is desirable, they might find the position of architect Sim Van der Ryn helpful. In his teaching, Van der Ryn is

> . . . trying to get people to face their environment as a reflection and expression of themselves, to take responsibility for what they see and make whatever changes they feel they have to. This might mean a teacher rethinking what kind of place her classroom is today, and what kind of place she wants it to be. . .*

In essence, what other purpose can there be for placing stress upon both feelings and cognitions than to help children find deeper meaning in their lives than education now provides? Meaning implies searching for understanding (including self-understanding) and for value priorities which lead young people to commitments and ultimately to action or inaction, based upon those commitments. In this sense, Michael Polanyi's "logic of personal knowledge" becomes a powerful stimulant for some possible new direction for teachers. Polanyi points out that all persons have tacit as well as explicit power for knowing. Schools have prized explicit powers. But to make sense of what we know, a learner must use his tacit powers. All knowledge is personal in the sense that it is shaped and sustained by our tacit or inarticulate mental abilities. Nothing that is said, written, or printed means anything in itself. It is the person who utters something or who attends to it. The person communicating has a meaning he encodes in symbols to communicate to another who must decode it, but the encoding-decoding, is a personal thing. Codes (symbols) have personal meaning -- knowing was was intended, or what is meant, is done in our own heads. Hence, all knowledge, all understanding, is personal.**

Suppose that we are willing, for the moment, to accept some or most of what has been said above, and that we determine to develop materials for teaching about the city which will sharpen perceptions and stress both intraceptive and extraceptive knowledge. What then? Since most educational materials avoid both of these issues, it is necessary first to invent, then to sharpen some meaning-making tools, so that one might proceed to the task.

The initial procedural step is to develop a hierarchy of methods which should be employed to approach a study of the city. In the case of this set of three units, we have chosen to begin with Awareness, then move to Creativity, and finally to Social Participation, reasoning that one cannot participate in crucial (and not-so-crucial) decisions about the urban environment until one has a sense of the creative potential within him; in turn, creativity demands the skills of perception and sensitization to flower. The stress of our hierarchy is upon personal awareness and skill-development in students, rather than upon cognitive levels of knowing, because we believe the learning and meaning comes from action and process, rather than from the product upon which students act and which they must learn. For that reason, we have not chosen to build any of the other possible patterns for such a study, such as from the home to the school to the neighborhood to the wider community.

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*Sim Van der Ryn, "Work in Progress," Intellectual Digest (July, 1972), p.6.

**Michael Polanyi, The Logic of Personal Knowledge (New York: The Free Press of Glencoe, 1961).

It is essential, with such broad terms as awareness, creativity and social participation, to agree upon some common definitions, within the context of a study of the urban environment. The first level, Awareness, designates a consciousness. That is, the individual responds to experiences and phenomena both unconsciously (i.e., unsymbolized) and consciously. As experiences occur to an individual, he may either attend to them, symbolize and thus organize them into his life system of beliefs and knowledge; or ignore them because he does not perceive them (due to lack of motivation, curiosity, interest or awareness); or deny them symbolization because the experience conflicts with his existing structure of beliefs and knowledge (creating dissonance and tension). Awareness as we are using the term means more than merely perception--it suggests a sensitivity which goes beyond simply seeing or knowing something is "there." Students should be encouraged to use their senses of touch, taste, smell and hearing, as well as sight. Many of the exercises suggested in this portion of the first unit, therefore, attempt to develop in students a state of being sensitive to their environment--both natural and man-made. We assume that such sensitivity will assist students to find more meaning (i.e., "make sense") in their encounters with their world.

Creativity goes beyond awareness of what is to a deeper sense of what might be. The city environment offers a multitude of opportunities for creative activities, which teachers can employ effectively with students. There are a variety of definitional statements about creativity, which range from Rollo May's view, "Creativity is the encounter of the intensively conscious human being with his world," to John Haefele's position, "Creativity is defined as the ability to make new combinations of social worth."* There are, however, two clearly distinct approaches to a definition of creativity. The first, which may be called "creative cognition," means discovering anew and for oneself those innovations which have previously been identified and verified by others. Every time a student "discovers" the validity of a Euclidian theorem or a generalization about human culture, for example, he is engaged in creating anew, for himself, the cognitions which link together much of the modern world. In this sense, most teaching can be "creative," if students are encouraged to discover knowledge for themselves, rather than merely being told (by the teacher or a textbook) that something in fact exists. Many of the curriculum materials and ideas which have appeared in the field of social education during the past decade have stressed this form of learning experience.

A second approach to creativity, however, emerges from the arts and humanities. It perceives creativity as making or doing something which expresses one's personal understanding about his world. It makes use of the individual's imagination, his ability to fantasize and express his private perspectives to others, via art, music, dance, stories, poetry, drama or invention. Since this understanding of creativity involves making or doing something, we may refer to it as "kinetic creativity." Creative cognition involves piecing together bits of data into patterns of meaning; it is largely an inductive process. Kinetic creativity, on the other hand, requires the production of some new product which expresses the version of reality perceived by its maker. The product, and the process by which it is made, may lead the creator into broader understandings and clearer

* "You and Creativity," Kaiser Aluminum News, Volume 25, No.3, p.3.

meanings, or it may simply express present understandings, but provide others with greater clarity about life. Both forms of creativity are important, but each yields a different harvest. Both can be demanding and arduous, but exciting and worthwhile as well. We believe that as students learn one kind of creative approach, it may also enable them to explore the other approach more effectively. For this reason, teachers will find activities representing each kind of creative approach within the second unit.

The final unit is devoted to objectives and techniques related to Social Participation. Social participation and commitments to a variety of social groups comprise a central emphasis of social education. Teachers, parents and the community at large theoretically expect that the products of our schools will be able to make decisions and take actions as effective participants in the community, nation and world. In fact, however, those same groups often erect nearly insurmountable roadblocks to students who actually attempt to participate in critical issues of modern life. Students who want to question a decision by their city council, or even worse, provide input into a pending decision, rather than sitting passively in the audience, are either discouraged or ignored by the policy-makers. Teachers who discuss democracy often practice autocracy within their classrooms. Students need to learn the process of socially participating, just as they need to learn how to use their senses, and how to develop their creative skills.

The unit devoted to social participation attempts to do three things: First, to help students build a sense of group closeness, a feeling that one can value and trust the ideas and attitudes of others within the group, even if they differ from his own in some respects; and secondly, to prepare students for the kinds of obstacles to their participation in social decisions outside the classroom and school; and thirdly, to provide some simple initial activities which students might undertake to practice creative participation within the larger society. Teachers and students will be able to add additional ideas on their own, using the suggestions within the unit as starting points for such additions. The model which we have provided for approaching social participation might itself be debated and altered if desired, shifting emphases away from group consciousness to stress on obstacle course work, or to the participation modules themselves, for example.

In summary, we have suggested that the urban environment provides a variety of valuable learning opportunities, as well as some problems, for both students and teachers. Among the chief problems, we have identified the lack of perceptiveness, the deemphasis on intraceptive knowledge, and the difficulty in finding methods for proceeding. We have suggested that teachers approach a study of urban lifestyles and environment via stress on three elements: awareness, creativity and social participation. Finally, the purpose of such study has been defined as more than merely knowing or feeling, but as clarifying the nature of our lives; that is, discovering ways to make our teaching and learning more meaningful. For only as we stress meaning as a central goal of education can we hope to provide an answer to T.S. Eliot's haunting question:

> Where is the wisdom that is lost in knowledge,
> Where is the knowledge that is lost in information?

YOUR CITY'S ALIVE -- EXPERIENCE IT

AWARENESS BOOK

TO THE TEACHER

This booklet is about your city--as you and your students see and experience it. Too often, as we pursue our daily activities in an environment, we become accustomed to it and respond habitually. We accept our surroundings, without being fully acquainted and aware of them--and the many possibilities. The great problems, of course, grab our attention long enough for us to complain. The issues leap out and ensnare us--traffic congestion, poor housing, overcrowding, injustice, air pollution, ugliness. But what of the more subtle stuff of our environment? The beauties, the friendship and fellowship, the feeling and commitments of people who live their lives together as urban people in an asphalt land? Can men find happiness among the concrete mountains of the modern city? Can men find community--satisfaction and humanness--squeezed together and striving?

This booklet, and its companions, is a manual for reflective inquiry--

stressing AWARENESS as a Buddhist has it;
evoking FEELING as poet tells it;
emphasizing VALUE as a just man does it.

In this little booklet the yellow pages are designed for the teacher, offering commentary on the activities, some objectives, and a few directions. The white pages are for students and the teacher may reproduce student copies by using Thermo-fax spirit masters and dittoing copies.

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AWARENESS

In order for a psychoanalyst to help a patient to solve his problems, the psychoanalyst must first make the patient aware of the sources of his illness. In psychoanalysis the first step in helping a patient is to make him aware. Awareness is the necessary prerequisite to successful treatment, but it is not the cure itself. The same is true in the area of social studies. In order for a person to have a helpful attitude towards a social problem, he must first be aware of the problem. If he is not aware of the problem, how could he possibly have any sort of constructive attitude toward the elimination of the problem? Thus, awareness becomes the first step in the attempt to overcome apathy in the eradication of a social dilemma. Awareness itself, however, is not enough. In order for the problem to be treated, beneficial action must be undertaken. Action becomes the key to the solution, but action must be preceded by the all-important awareness.

What is awareness? This seemingly simple concept is actually somewhat more complex than it first appears. Webster defines awareness as the mental process of being conscious, cognizant, sensible, alive, and awake. It means having knowledge of something that is not obvious or apparent. Furthermore, awareness may mean drawing inferences (meaning) from what one sees, hears, etc. The word "awareness" comes from the Old English word for "watchful." An Anglo-Saxon derivative, which gives an important key to the meaning of the word, is "wary." Awareness may mean to make sense of something in relation to oneself and to be able to reduce it to symbols. A person may be aware of a doorknob or a manhole. However, unless these objects are seen in a strikingly new perspective the awareness of them is not profound.

In this project, awareness will refer to a sensitivity and deep feeling for something on both an intellectual (rational) and an emotional level. Awareness does not merely mean a knowledge of the problem. Knowledge alone is not enough. Awareness of the sort we are advocating involves an affective component showing a deeper emotional commitment. Only through emotional commitment can a person be expected wholeheartedly to make a sincere effort to alleviate some social problem. Nevertheless, the emotional component of awareness must be balanced by the rational component. Only through an affective attitude guided by the correct facts can beneficial action be undertaken. Thus, the awareness we are striving to have children attain is an awareness with equal amounts of rationality and emotionality.

Objectives:

In this unit we are trying to make students aware of their urban environment. The urban environment is contrasted from the natural environment because the urban environment is largely man-made.

1. Through study of this unit, the student will become aware of his urban environment and so sensitized to his own concept of the urban environment that he can verbalize with empathy concerning it.

   For example, at the end of this unit the student should be able to state and discuss the values worth preserving within cities and urban lifestyles. He should recognize some of the dangers confronting

urban man, and express his feelings about the degree of growth and progress which may or may not be desirable. If he determines that certain elements within the city should be preserved or replaced, he should be able to suggest some alternatives to the present system.

2. Through study of this unit the student should demonstrate awareness of his urban environment. Students should be able to understand some basic concepts related to the urban environment and to express commitments which will support the value positions they have identified as being worthwhile. They should be able to support these value positions with arguments.

   Students should be able to state, when questioned, their feelings (emotions) toward urban objects, persons, and lifestyles which were confronted in the unit. In other words, the teacher should look for students' being able to verbalize knowledge, values, and emotions which they have concerning urban lifestyles and environments. This verbalization should reveal students' symbolization of perceptions of urban life in an I-Thou (intraceptive) way.

   For example, at the end of this unit the student should be better able to understand the concepts and values which are involved in urban environmental education. The student should be able to develop his own commitments and value feelings toward his urban environment. Also, he should be better able to understand others' commitments and values when they talk concerning the environment.

3. Through study of this unit the student will develop the concomitant skills so that he will be able to express his concern for the urban environment through beneficial action in behalf of urban environments, both individually and in concert with others.

   For example, at the end of this unit the student should be better able to take informed action in behalf of the values which he has identified within the urban environment. He should be both able and willing to develop and/or participate in projects which will encourage greater awareness of those worthwhile values in others, and take specific action to protect the vital elements of city life. Writ large this objective calls for students to recognize, and to further, the humanization of urban environments.

WARM-UP

The following activities may serve as "warm-up" exercises to get students acclimated to this style of assignment, and to set the atmosphere for class discussion. The teacher should direct student performance on these warm-up activities, then, let kids rip into the later activities with their own gusto!

1. TO BEGIN, TRY THIS:

   Teacher walks in room eating some food and drinking a canned drink.

When teacher is finished with food, he throws his garbage on floor in corner. Try to evoke student response. Play role of devil's advocate. Get students to clarify values concerning littering. Get them to answer the "why" questions.

Plan a theater activity where the students actively engage in littering a room. Have them freely express their feelings while doing it.

Let the students see their room (or their lunchroom) after it has not been cleaned up for a week. How does it make them feel?

2.

JUST TO SURVIVE

EVERY PERSON

MUST

(1)
BREATHE

How's breathing in your city? Close your eyes and breathe!

(2)
DRINK

How's the water in your city? Taste it!

(3) EAT

What do you eat? Where's it come from?

3. EVER WONDER WHY?

WHY DO THEY CALL IT A BILL BOARD?

WHY THEY CALL IT SEWAGE?

WHY THEY SAY TRAFFIC?

WHY WE . . . . .

4. Discovery in Your City —

FIND OUT who is concerned about environmental problems in your neighborhood and city? local government agencies?
civic groups?
school teachers
private organizations?
your principal?

FIND OUT how your city gets rid of garbage, trash, and solid wastes. Can you think of better ways? Why are they better?

FIND OUT what your city's air, water, and noise pollution laws have to say. Are the laws enforced? If not, why not?

FIND OUT what teachers in your school have done about pollution and the waste of natural resources (non-recycling) during the past year. Just walk up and ask them. Discuss your findings in class.

You are about to meet a friend, visiting your city from another country. Take him on a tour of your city. What's important for him to <u>see</u>? <u>do</u>? <u>experience</u>?

-ENTRY

AIRPORT

Why is it important for your friend to see, do, experience these things?

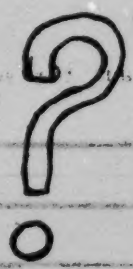
HOW WOULD YOU

Describe your city to a visitor in 25 words?

How would you characterize your city to a visitor in 3 words?

Examples:

Happy -
Cultured -
Historic -
Fun -
Noisy -
Medieval -
Religious -
Gaudy -



_____ Something muddy, peaceful, or free

_____ Something ugly, sacred, or equal

_____ Patriotism

_____ Magic

_____ Ghetto busride

_____ Saturday night in a hospital emergency ward

_____ Two hours in a magistrate court

_____ Church services in three places in your city

_____ A day care center

_____ A free health clinic

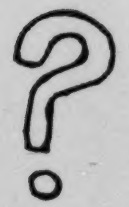
How Would You---

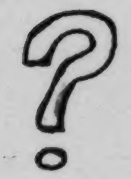
DEFINE:

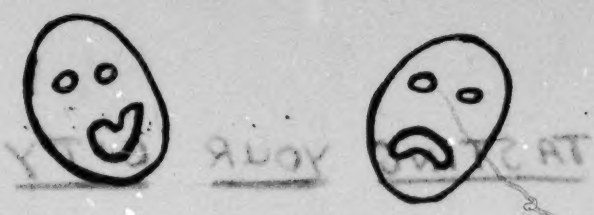
CITY

COMMUNITY

What's the most important difference? Why this difference?







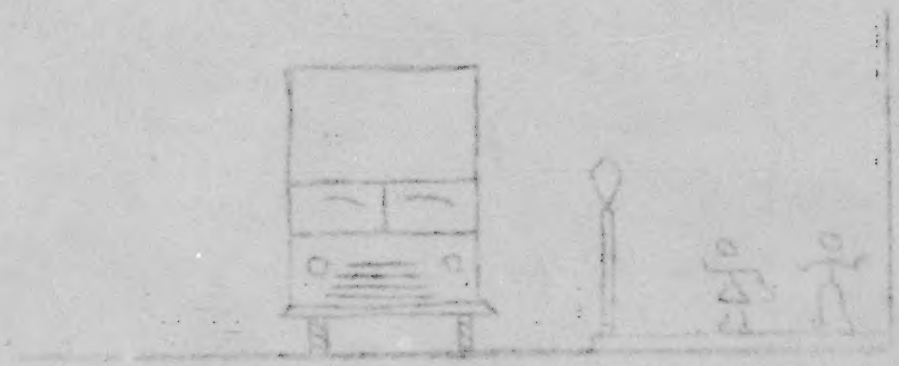
Performance

List ten performances that you give each day in different environments -

1)
2)
3)
4)
5)
6)
7)
8)
9)
10)

List ten performances that you see people doing together each day.

1)
2)
3)
4)
5)
6)
7)
8)
9)
10)



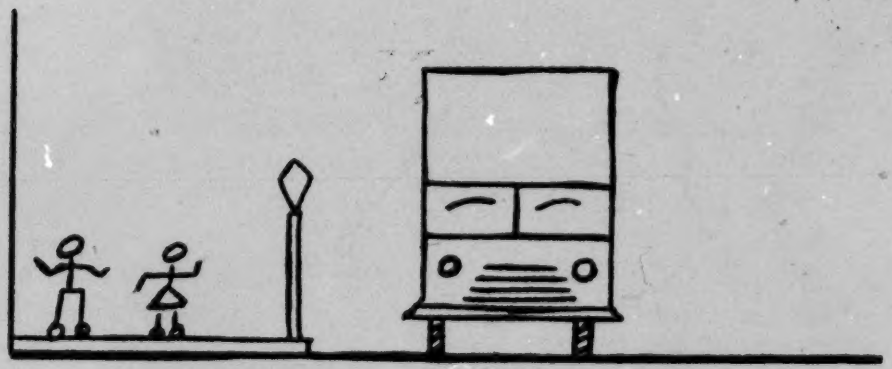
TASTING YOUR CITY

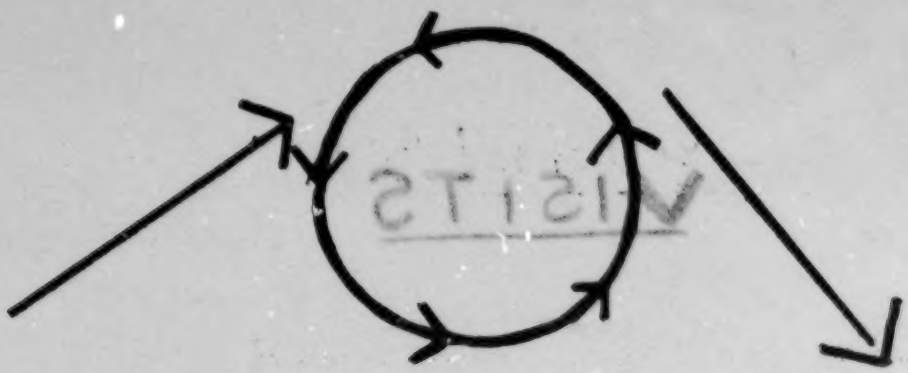
1. Find an interesting place*, sit down, and close your eyes and listen. What do you hear?

2. Close your eyes and <u>smell</u> (sniff). What do you smell?

3. Now with your eyes closed, use your sense of hearing and smell to get the feel of your place in the city.

* i.e., Street corner, park bench, back yard, bedroom, bus, cafe, hotel lobby, hospital emergency ward, ghetto grocery store, ladies beauty shop.





CHANGE

- How has your neighborhood changed in the last few years? _____

_____

_____

_____

_____

Would you see this as good, bad, or _____?

What have you done to make things better? _____

_____

_____

_____

_____

_____

Visit the following and see what you can tell about these city dwellers (their style, concerns, and humanness) by tools and surroundings?

Barber	Rabbi
Carpenter	Teacher
Professor	Priest
Fireman	Policeman
Merchant	Banker
Bricklayer	Secretary
Postman	Fuller Brush Salesperson

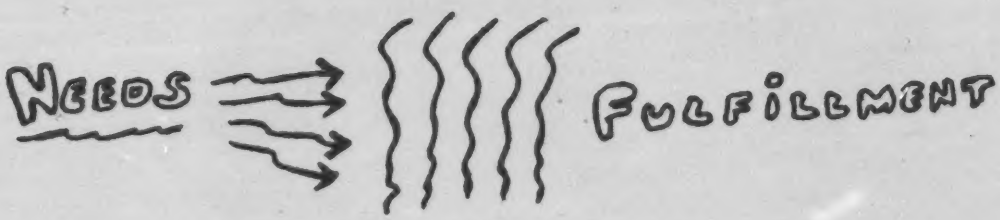
PEOPLE HAVE NEEDS

Think about the following:

Telephone poles
Super highways
Huge parking lots
Policemen
Tall Office Buildings
Civic Center Auditoriums
Loan Sharks
Teachers

What needs are served by these "things"?
What if you live in the ghetto? If you live in the suburbs?

What needs do these "things" interfere with?



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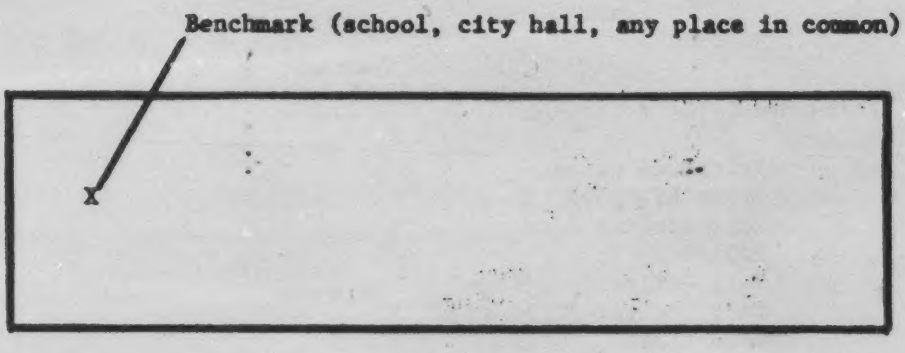
AWARENESS MAPS



Sketch a map which shows:

___ Where I may go for entertainment in your city

___ Where I may go for religious worship in your city

___ Where I may go to learn in your city

___ Where I may go to get transportation to another city

___

___

___

___

Examine the entertainment pages of your city newspapers.

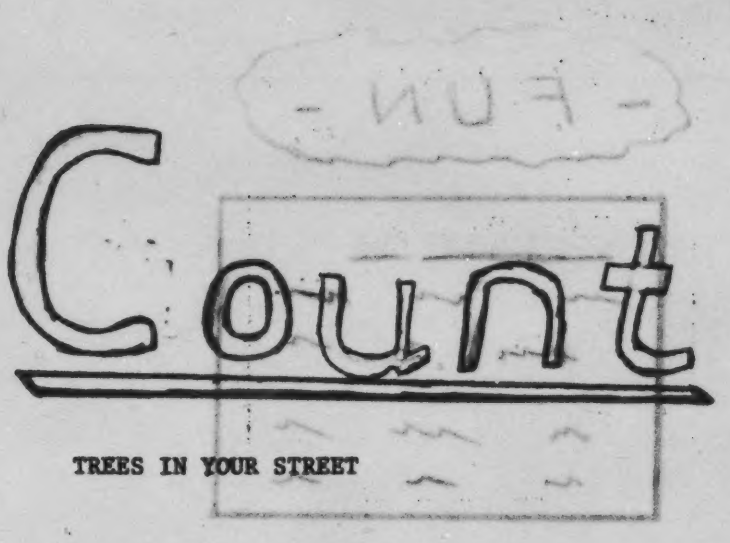
1) What do they reveal about fun in your city?

   Types of fun

   Things people are interested in doing for fun

2) How might other cities be different?

3) What would you add - or change - in your city? Why?



TREES IN YOUR STREET

TRAFFIC ON YOUR STREET FOR AN HOUR

GARBAGE CANS ON YOUR BLOCK

FLUSHES OF YOUR TOILET FOR A DAY

STOP SIGNS IN YOUR CITY

LOCKS IN YOUR NEIGHBORHOOD

VACANT HOUSES ON YOUR BLOCK

WHAT IF THESE FIGURES WERE DOUBLED?

What if?

___ TRAFFIC LIGHTS WERE TURNED OFF

___ PEOPLE HAD TO RECYCLE THEIR TRASH

___ EACH NEIGHBORHOOD HAD A PLAYGROUND OR PARK

___ GHETTOS WERE REBUILT FOR PEOPLE BY THE PEOPLE

___ NEON LIGHTS WERE BANNED

___ NO CARS WERE PERMITTED DOWNTOWN

___ DRINKING WATER TASTED GOOD

___ BILLBOARDS AND SIGNS COULDN'T BE ERECTED

___ TREES AND FLOWERS WERE PLANTED ON THE STREETS

___ SIDEWALKS WERE MADE OF COLORED CONCRETE

VISIT ⇒

THE CITY DUMP

THE ACCIDENT WARD

THE CITY PLANNER'S OFFICE

THE POLICE HEADQUARTERS

THE WATER PLANT

THE SEWER PLANT

THE AIR POLLUTION CONTROL BOARD

THE HEALTH DEPARTMENT

WRITE A — TO THE GUYS WHO DO IT!

POEM

IN A PARK —

EXAMINE A FLOWER FOR FOUR MINUTES —

How did you feel?
How did you see the flower?

THINK YOU ARE A BEE! LOOK FOR TWO MINUTES —

How did you feel as a bee?
How was it different from before?

NOW LOOK AGAIN FOR TWO MINUTES - THINK YOU ARE A FLORIST!

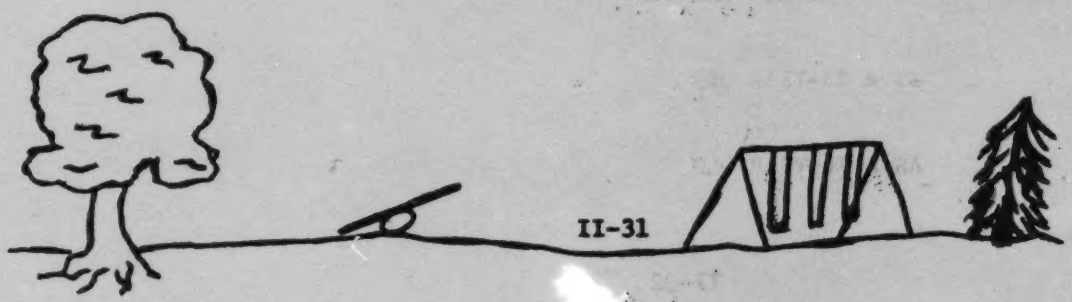
How was this different from before?

LOOK AT A PARK, AS A REAL ESTATE DEVELOPER!

LOOK AT A FOREST, AS A POET

LOOK AT AN OLD BUILDING, AS AN HISTORIAN

WRITE A PARAGRAPH DEFINING "FRAME OF REFERENCE"



I WHERE DO YOU GO TO

___ GET A HANDMADE LEATHER BELT

___ BUY SOME KOSHER FOOD

___ WATCH AN ART FLICK

___ BUY A PARIS-DESIGNED DRESS

___EXPERIENCE AN ALTERNATIVE LIFE-STYLE

___ BUY A GOOD BOOK

___ SEE A REAL LEADER OF MEN

___ FIND A GREAT TEACHER

___ GET A HAIRCUT

___ EXPERIENCE "COMMUNITY"

II FIND A PLACE TO PLAY IN YOUR CITY __

AS AN EIGHT-YEAR OLD

AS A 45-YEAR OLD

AS A 70-YEAR OLD

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WHAT WOULD IT BE LIKE TO BE:

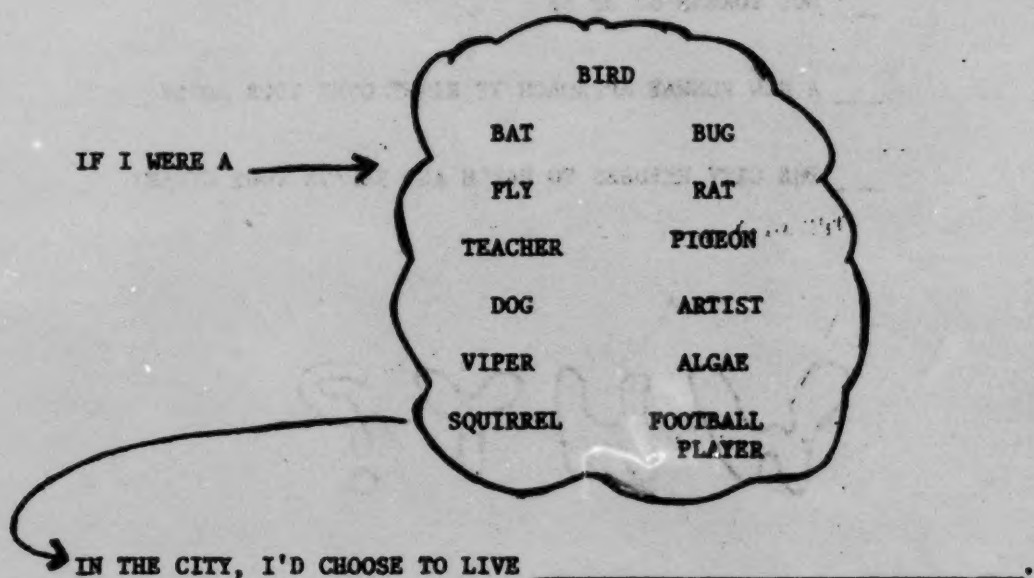
___ A TRAFFIC LIGHT

___ A CHURCH STEEPLE

___ A HUNGRY SEWER RAT

___ A COCKTAIL WAITRESS AT A PLUSH HOTEL

___ AN OLD TREE WATCHING A NEW SUPER HIGHWAY COMING



IT HAPPENED: HOW DO YOU FEEL?????

___ SHOPS OPEN IN A RESIDENTIAL AREA

___ FREEWAYS ARE BUILT THROUGH YOUR NEIGHBORHOOD

___ BUSING OVERCROWDS YOUR SCHOOL

___ THE TELEPHONE COMPANY CUTS DOWN TREES ON YOUR STREET

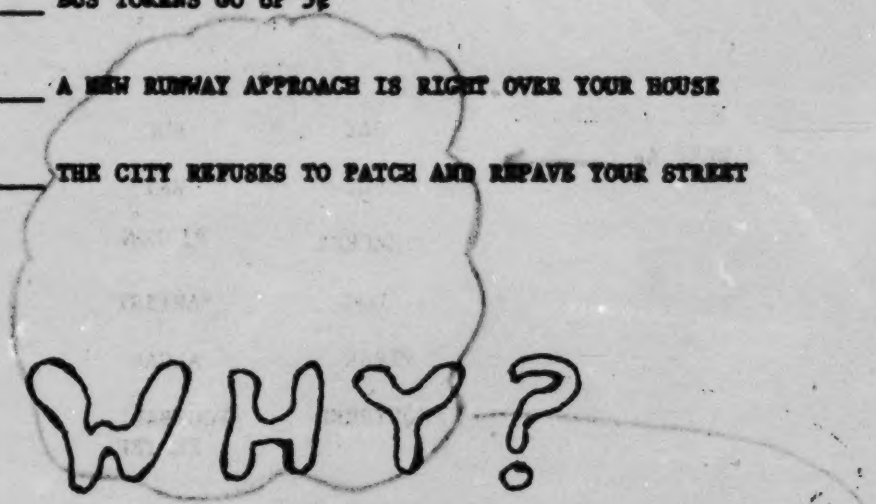
___ LOW COST HOUSING (APARTMENTS) ARE BUILT IN YOUR NEIGHBORHOOD

___ POLICE STRIKE

___ BUS TOKENS GO UP 5¢

___ A NEW RUNWAY APPROACH IS RIGHT OVER YOUR HOUSE

___ THE CITY REFUSES TO PATCH AND REPAVE YOUR STREET



MY DWELLING'S STORY

Do a study of your dwelling's (apartment, house, tent, etc.) story -

What do the following artifacts reveal about you as a human city dweller?

BATHROOM(S)

BEDROOM(S)

KITCHEN

CELLAR

FAMILY ROOM

How might it be different if you made:-

$100,000 PER YEAR?

$ 3,000 PER YEAR?

WHAT MATERIALS DO YOU HAVE TO MAKE A PLACE AT HOME FOR:

__ LISTENING TO RECORDS
__ HOBBIES
__ SILENCE
__ FRIENDSHIP
__ READING
__ TV WATCHING
__ PERSONAL REFLECTION
__ QUIET CONVERSATION
__ DANCING WITH FRIENDS

HOW WOULD YOU PLAN (SCORE) SUCH PLACES?

— Draw scene diagrams for your performance.

DOUBLE UP

Double the number of people riding in your car, living in your home, residing on your street, or going to your school.

How would your life be different?

So what?

Get up one morning and try on a new role* for the morning —

What would you think about your city - and do in it as:

MAYOR

BANKER

POLICEMAN

CHILD

RABBI

POET

SEWERWORKER

TEACHER

* Define role: Occupation and/or position of employment person holds in society.

"ME-CHART"

DO A "ME-CHART" FOR THE MAYOR

DO A "ME-CHART" FOR THE COP

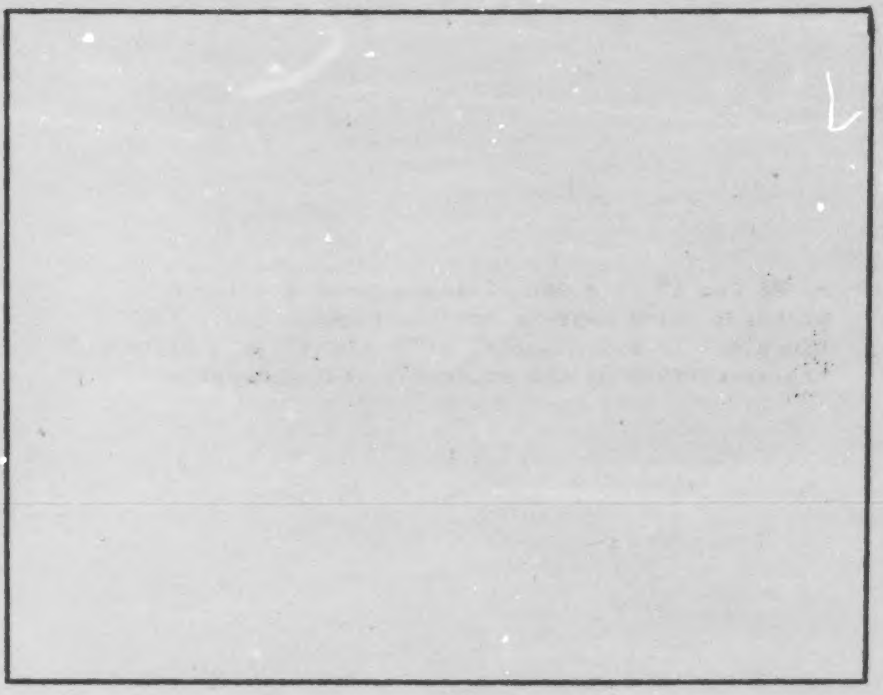
DO A "ME-CHART" FOR THE SANITATION WORKER

ETC.

* A "Me Chart" is a set of drawings or a collage of pictures which express how the student feels about himself. In other words, a "Me-Chart" is a pictorial representation of the student's self-concept.

DOODLE

THINK OF THE MOST EMOTIONAL POINT (PEAK) IN YOUR LIFE IN YOUR NEIGHBORHOOD. DRAW AN APPROPRIATE DOODLE TO EXPRESS THIS VISUALLY.



READING THE BODY

TAKE UP POSITION WHERE PEOPLE ARE PASSING BY OR WORKING. - OBSERVE -

WHAT DO THEIR BODIES SAY TO YOU?

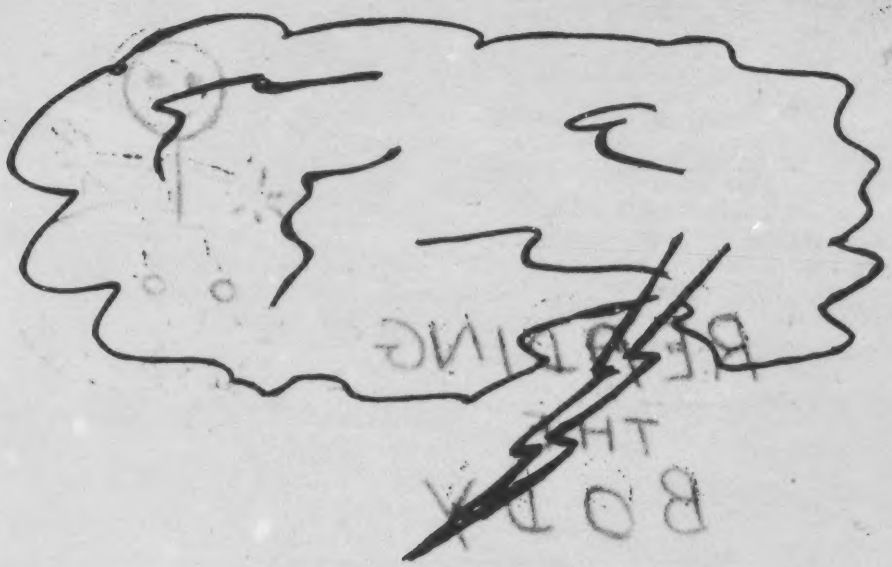
___ ABOUT THEIR HOPES AND FEARS

___ ABOUT THEIR ASPIRATIONS

___ ABOUT THEIR _____

_____

_____



CLOUDS OVER OUR CITY

SIT QUIETLY WITH A GROUP OF FRIENDS - REFLECT ON THE ISSUES FACING YOUR COMMUNITY -- THEN

	LIST ISSUES	NOTE EMOTIONS AROUSED
1.	_____	_____
2.	_____	_____
3.	_____	_____
4.	_____	_____
5.	_____	_____

WHERE WILL LIGHTNING STRIKE?

WHEELCHAIR

With a buddy as pusher and lookout, try to get around in your neighborhood in a wheelchair.

After an hour, what have you learned?

Get a cane and a blindfold - Try to get around using both (and a buddy for a lookout).

What do you learn about your city?

SMELL THE CITY

Send out an expedition with note pads - teams of two - one blindfolded - blindfolded person to set forth scents, other person to guide and to record -

---

TRY PLACES LIKE THIS —

-- outside bakery

-- shoe repair

-- garbage cans

-- beauty parlor

-- abortion clinic

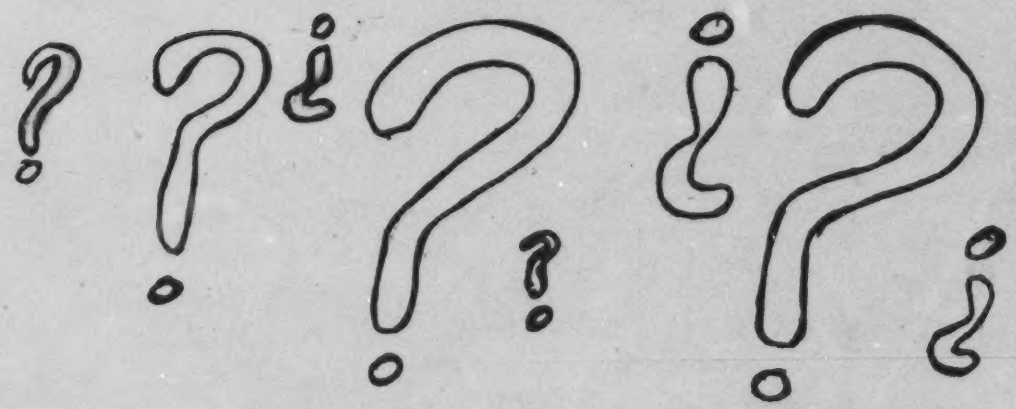
WHAT WOULD HAPPEN IF:

-- Some guy came up and told you to give your fine possessions to the city's poor?

-- You actually shared with the poor?

-- The poor shared with you?

-- You came to love the poor as people?

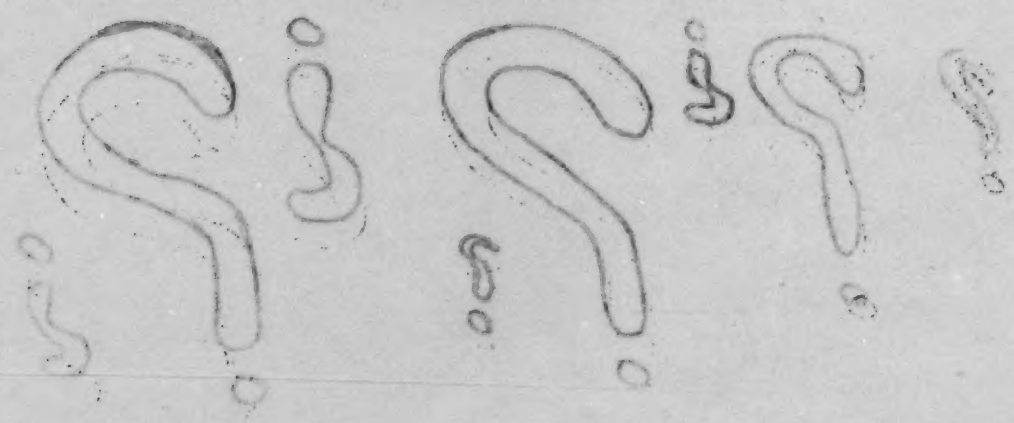


MINI-TALES

Draw six "ink blots" or diagrams on a set of

5" x 7" cards - shuffle -- deal one to each friend -

⟹ in turn, tell a 2 minute <u>personal</u> story triggered by the card - link each tale to some facet of city life.



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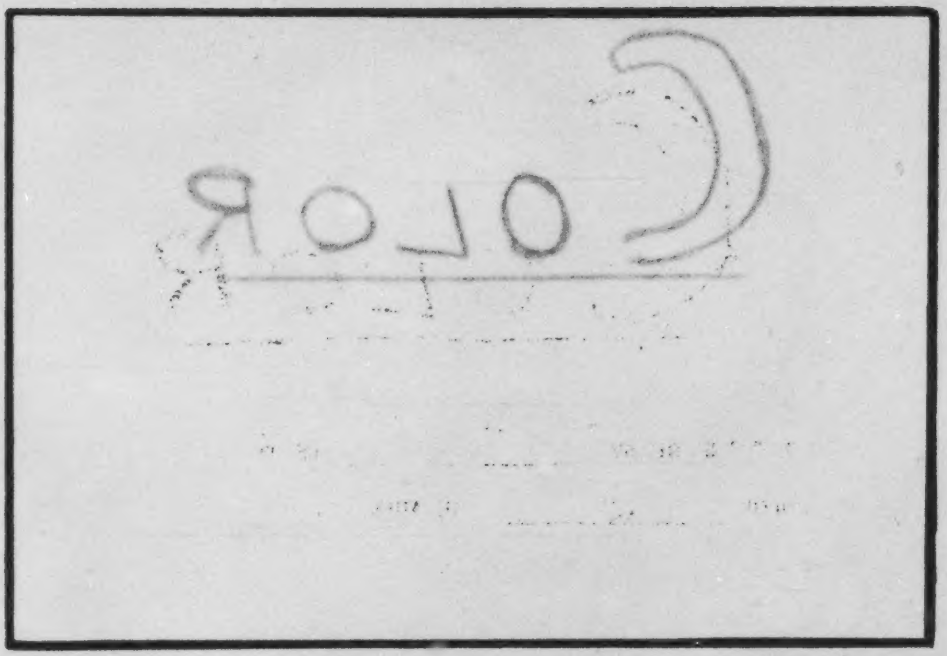
THIS IS MY WORLD



Using four colors (crayons, chalk, etc.) -

Draw a picture that would express how you feel about your neighborhood, city, etc.

Sharing discussion --

Have the students discuss their drawing with the rest of the class. What does it mean to him? How does it express his views?

COLOR

I THINK OF MY _____ (1) _____ AS THE

COLOR _____ (2) _____ BECAUSE . . . . .

(1)	(2)
CITY	RED
STREET	GREEN
HOME	PINK
NEIGHBORHOOD	BLACK
SCHOOL	ETC.

SUFFERING IN URBAN LIFE

(LIST SOME CASES/INSTANCES OF SUFFERING IN YOUR CITY)

_____

_____

_____

_____

_____

_____

WHY?

(TELL WHY PEOPLE ARE SUFFERING IN YOUR CITY)

ME? RESPONSIBLE?

(TELL WHAT YOU SHOULD DO, IF ANYTHING, ABOUT THIS SUFFERING)

IN MY CITY, ... (COMPLETE THE SENTENCE)

1. IF I WERE A STRANGER, I'D _____

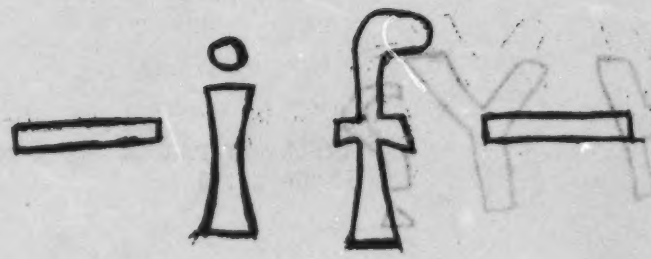
2. IF I WERE MAYOR, I'D _____

3. IF I HAD A MILLION DOLLARS, I'D _____

4. IF I WERE A SCHOOL TEACHER, I'D _____

5. IF I WERE A PREACHER, PRIEST, OR RABBI, I'D _____

6. IF I _____



STALKING IN YOUR CITY!

Normally we think of stalking as a country sport. The Indians stalked the animals and the white man stalked the Indians. Now, you too can STALK the sources of a city problem. Get on your sneakers, then .....

GET THE FACTS --
about the water situation in your community.

WHAT FACTS?

THESE FACTS--

1. Where does your water come from?
2. Is it polluted by other communities?
3. What is it used for?
4. Is there plenty -- for the next 10 years?
5. Where does the waste water go?
6. How is it treated?

HOW TO FIND OUT

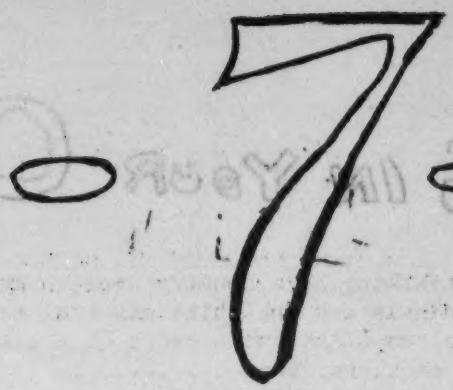
LOCALLY--

WRITE	1. Your Mayor
PHONE	2. Your Water Department or City Engineer
VISIT	3. Your Health Dept.

THEN

IF THERE'S A PROBLEM IN YOUR COMMUNITY--
JOIN WITH CIVIC, CONSERVATION, AND WOMEN'S ORGANIZATIONS--

TO GET ACTION!



SEVEN IS A MAGIC NUMBER - 7 come 11 -

LIST SEVEN FAVORITE ITEMS IN YOUR NEIGHBORHOOD -

WHICH ONES WOULD YOU GIVE UP IF YOU HAD TO?

LIST THEM IN RANK ORDER.

WHICH ONES ARE NOT NECESSARY FOR YOUR SURVIVAL?

		Give Up	Not Necessary
1.	_____	_____	_____
2.	_____	_____	_____
3.	_____	_____	_____
4.	_____	_____	_____
5.	_____	_____	_____
6.	_____	_____	_____
7.	_____	_____	_____

Risks in my City

GREATEST

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____

LOWEST

IS LIVING IN THE CITY A RISK-TAKING LIFE? WHAT SHOULD BE DONE ABOUT RISKS?

HOW DO YOU DEFINE RISK? How does the dictionary define it? Can we live at all without taking risks?

City Life Is...

GIVE EXAMPLES OF THE FIRST THINGS THAT COME TO YOUR MIND - JUST RELAX AND LET YOUR IMAGINATION FLOW. FOR EXAMPLE:

_____ Two Bufferin each evening after crowded subways.

_____ Getting up 2 hours early in order to get to work on time because of the traffic problem.

_____

_____

_____

_____

_____

Wallet (Or pocketbook, or handbag)

TAKE OUT YOUR WALLET, or handbag or pocketbook. This is a cultural artifact which should reveal a great deal about your life in the city. Examine it and its contents carefully.

Think about what it tells you about:

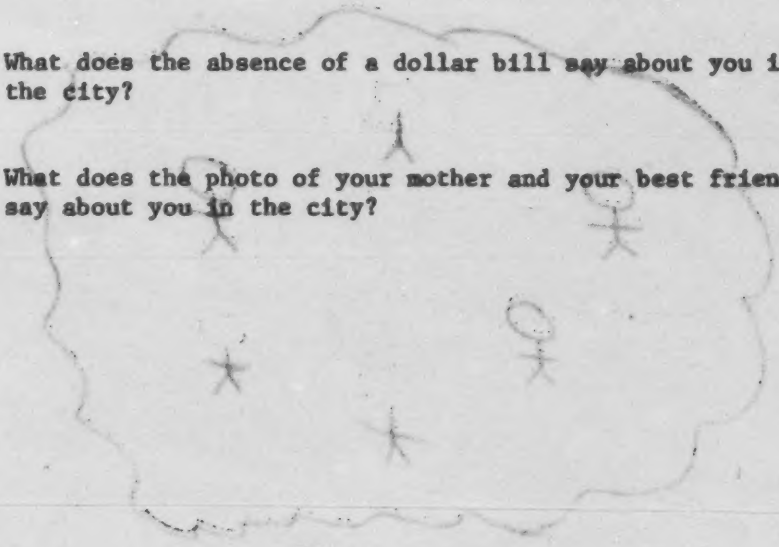
1. YOUR CITY OR NEIGHBORHOOD?

2. YOU AS A PERSON LIVING IN THE CITY?

Example: What does that dollar bill say about your city?

What does the absence of a dollar bill say about you in the city?

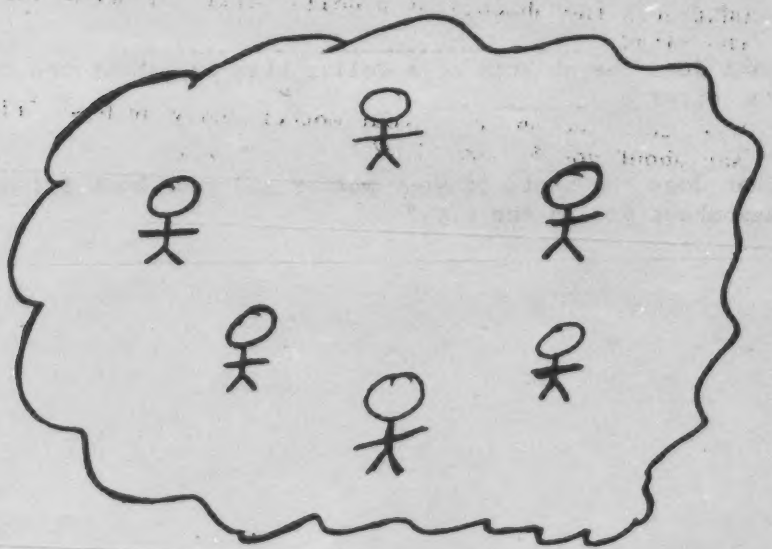
What does the photo of your mother and your best friend say about you in the city?



I FEEL THE CITY

1. IN A GROUP OF 5 OR 6 PEOPLE HAVE EACH EXPRESS HIS FEELING ABOUT THE CITY (NEIGHBORHOOD).

2. DO THIS NON-VERBALLY (NO PAPER OR PENCIL, ETC.)



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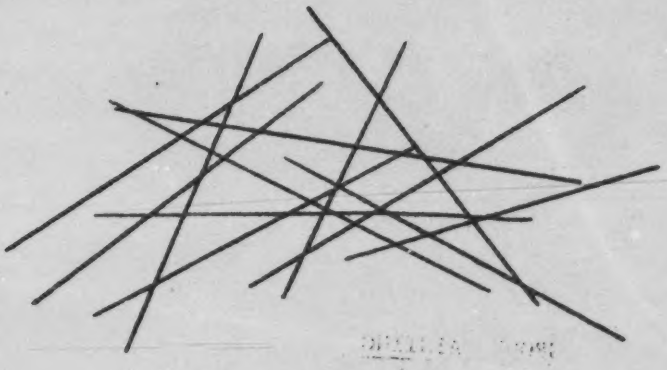


PICK UP STICKS

1. Get together a few games of pick-up sticks.

2. Put them together in the middle of the floor.

3. Have different students come and see how many sticks they can pick up before they affect the other sticks.

4. Relate this to ecology and environment. (The forces of nature are interdependent on one another. - To change one element of nature changes the others).

GROUP PAINTING

1) Collect paints (oil,tempera, water) and an appropriate number of brushes.

2) Paint together a portrait of "Friendship in your neighborhood (city)" ----

Alternative titles:

_____

_____

_____

_____

_____

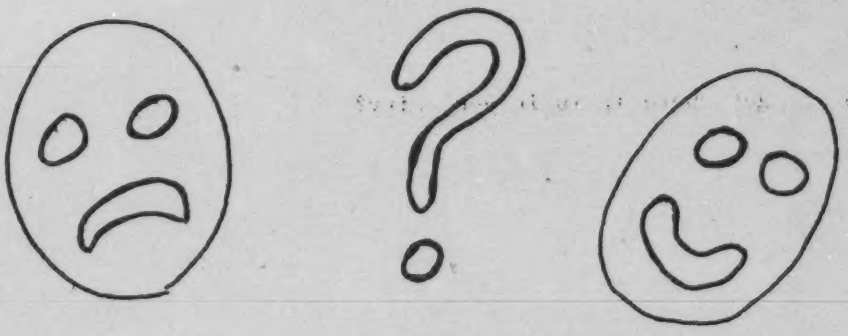
HOW DOES IT MAKE YOU FEEL TO FIND . . . ?

1) A quiet place in the park covered with litter

2) Your favorite picnic spot surrounded by garbage

3) Your favorite swimming hole too polluted to swim in

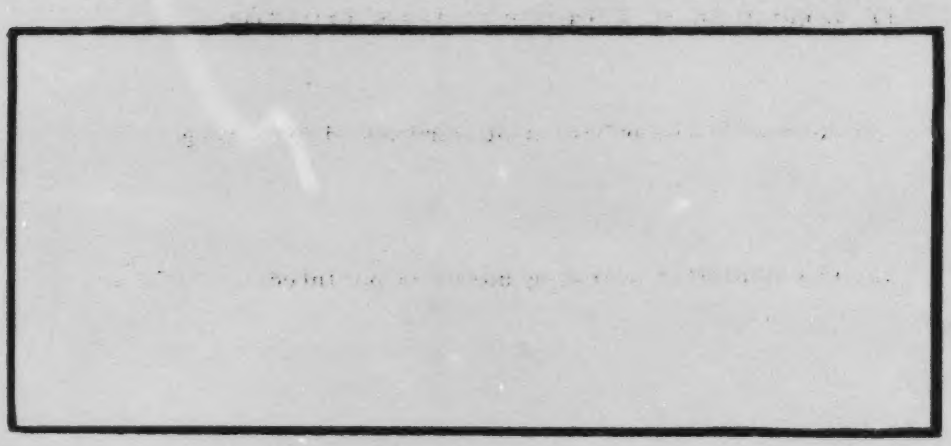
Act out your displeasure at such a discovery.



ART IN YOUR CITY

1) Have group discussion.

2) Map places in your city (neighborhood) where art exists.



MAP

3) Now define art?

4) What is the function of art -- or the humaness of people in your city?

5) How did art get where it is in your city?

IN YOUR CITY, TELL A FRIEND

WHERE HE MIGHT FIND --

a pebble
a hard place
a public toilet
a leader with courage
a myth
a law
a Chinese restaurant
a sacred place
a hill
a hiding place
a place to sit
a moral
a pretty building
a quiet street
a muddy sidewalk
a fire engine
a sense of community

WHERE CAN YOU DO IT?

--buy a good quality, low priced hamburger and coke
--take a swim
--find a public toilet
--report a fire
--get cable-TV
--take a walk after 6 PM--in safety
--walk to the movies
--report a purse snatching
--ride a bike -- in some safety
--jogging with a friend
--play tennis or golf
--have a game of stick ball
--dance with friends
--hold a discussion with fifteen concerned people
--vote

FOLKLORE

1) Make up some folk tales for your neighborhood --

[Perhaps a paragraph on the function of folk tales might be helpful. See "fairy tales-Grimm."]

B E A U T Y

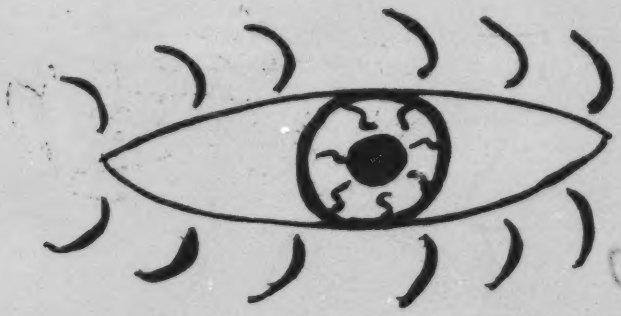
"Beauty is truth, truth beauty"

1) Find "beauty" in a room where you are now --

2) Find "beauty" in your neighborhood --

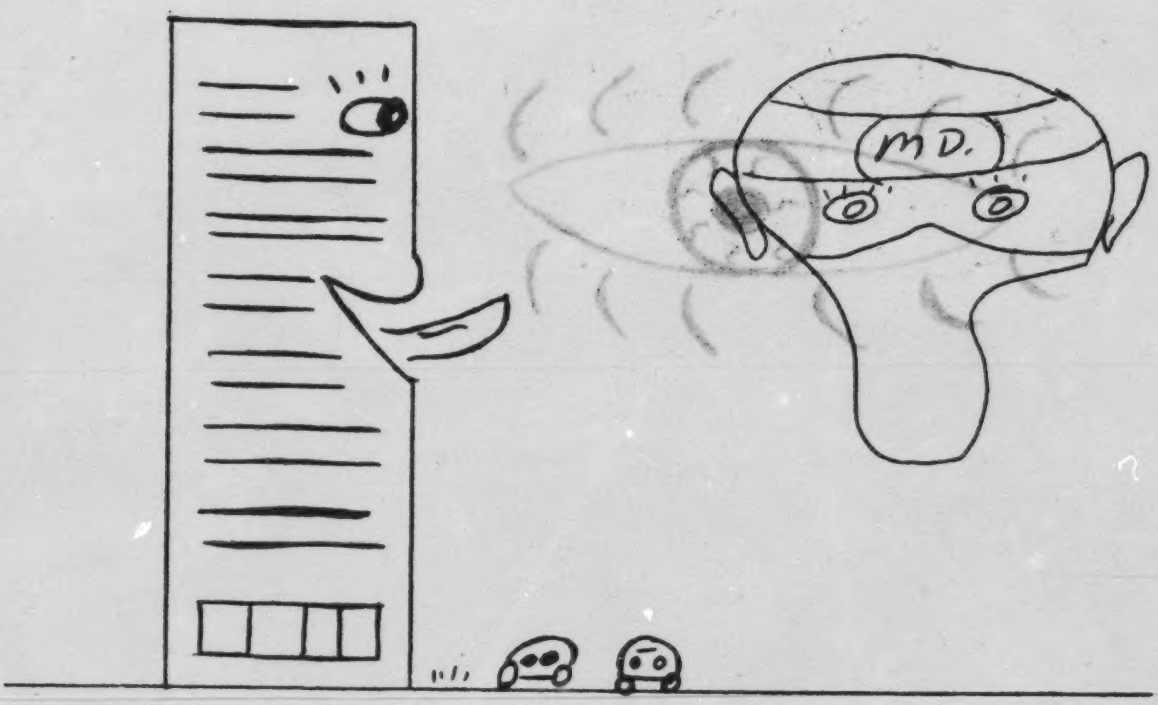
3) Now define beauty in terms of humaness and feeling --

Remember: "Beauty is in the eye of the beholder."



-URBAN MD-

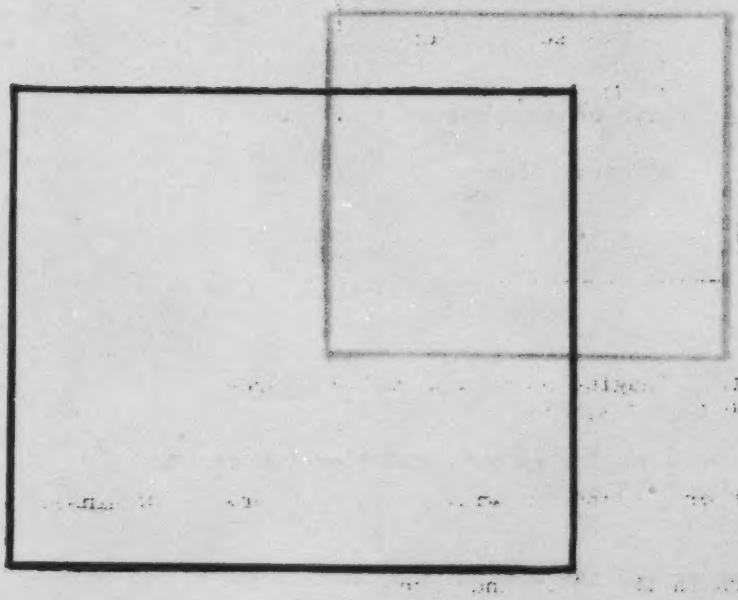
Pretend you were a doctor and your city was your patient. What would you prescribe to make your city feel better? What operations would you perform? Is there any hope to save the patient? How much would it cost?



REFUSE RECREATION --

Visit your local junkyard with at least four friends. Get some pieces of junk and make a safe playground apparatus for younger children to play on.

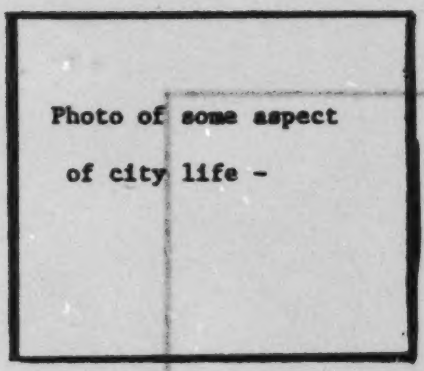
Got any ideas? Sketch them below, with the consultation with your friends.



TITLE

TITLE

PHOTO-FUN



1. Look at the photo. Imagine as many words or impressions which come to mind. (3 mins).

2. Take one thought or feeling and write a short story. (10 mins).

3. Share with others in the class and discuss.

DOODLING

< TWO WORDS >

	UNHAPPY - - - - -	HAPPY
	GHETTO - - - - -	RENEWAL
	FRUSTRATION - - - - - -	JOY
	DIRTY - - - - - -	CLEAN
	WEED - - - - - -	FLOWER
(Not belonging)	ALIENATION - - - - - -	BELONGING

Take a pair of words above. Do a doodle for each word in the pair, relating the doodles to city life.

Close your eyes.

Imagine an eagle flying effortless hundreds of feet above the earth. What would that feel like? Where would eagles live in your city? Where would you find one? Why are there not more around?

STREET WATCHING

Stand on a street. Casually watch people pass by -

What animal does each person call to mind? a camel, an ape, a Teddy Bear, a gazelle - ?

Now think. Why can we link people to animal images? What might this reveal about our perception of others?

10 THINGS I LOVE TO DO IN MY CITY

1. _____ _____
2. _____ _____
3. _____ _____
4. _____ _____
5. _____ _____
6. _____ _____
7. _____ _____
8. _____ _____
9. _____ _____
10. _____ _____

List your favorite activities immediately to the right of the numbers.

Then: place a dollar sign ($) beside each activity that costs more than twenty (20) dollars.

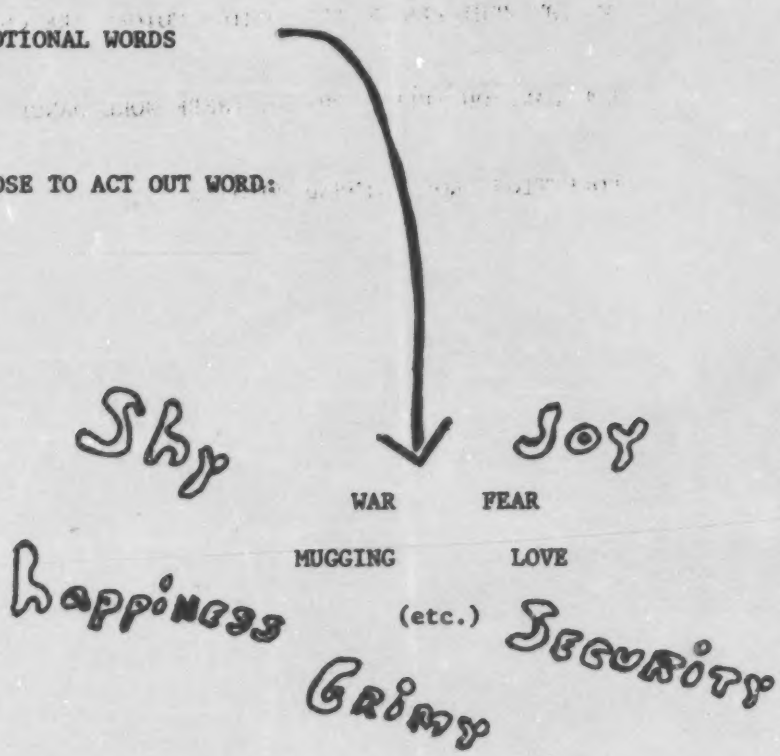
place an "R" beside each activity that some adult (mother/father) might have on a list.

place a "P" beside each activity a group of people might do; place an "A" beside each activity you might do alone.

Did you learn anything new about your city? About you? What would you change?

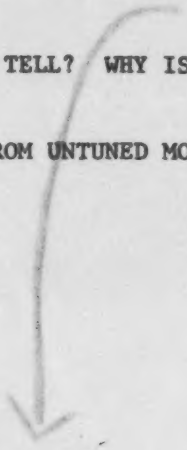
DRAMA

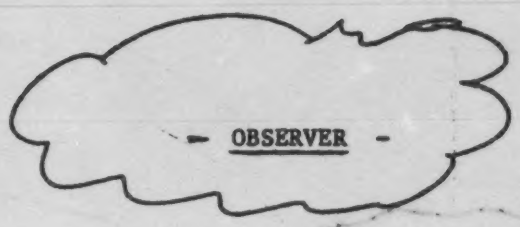
- PLAY SOME MUSIC - GET 6-12 "ACTORS"
- DIRECTOR SHOUTS EMOTIONAL WORDS
- ACTORS FREEZE IN POSE TO ACT OUT WORD:



WATCH!!!

SIT OR STAND ON A BUSY STREET CORNER. WATCH AND LISTEN AS THE VEHICLES GO BY. WHICH MOTORS ARE OUT OF TUNE? HOW CAN YOU TELL? WHY IS THERE MORE DANGER OF AIR POLLUTION FROM UNTUNED MOTORS?





Go to different places and observe people (unobtrusively).

How do they "look"? How do you feel?

1. church services (a denomination you don't belong to)

   a) a Black Church
   b) some minority's church

2. Salvation Army center

3. Goodwill store

4. poor town grocery store or market

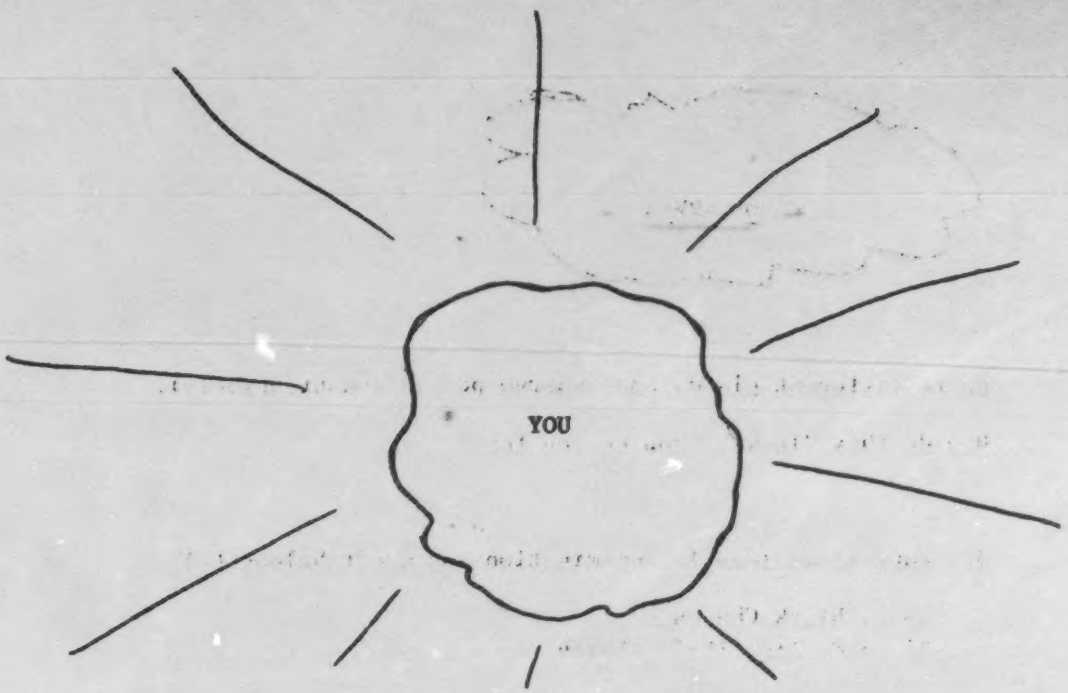
5. police station

6. hospital (emergency room)

7. distribution (commodities) center

8. fire station

9. bus station



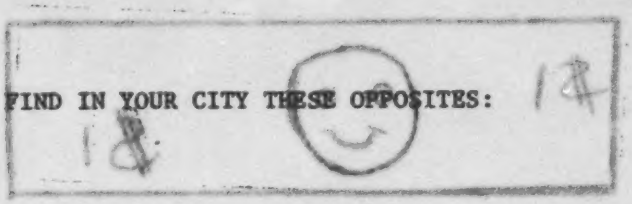
SIT ON THE FLOOR WITHIN A PIECE OF YARN SIX FEET IN DIAMETER. WHAT IS LIFE LIKE IN SUCH A LITTLE SPACE? WHAT CAN YOU DO IN THIS SPACE THAT IS IMPORTANT TO YOU? WHAT CAN'T YOU DO?

TRIPLE THE NUMBER OF PEOPLE? WHAT'S THE DIFFERENCE?

IF YOU HAD ONE DOLLAR TO MEET ALL YOUR NEEDS FOR ONE DAY - 24 HOURS - HOW WOULD YOU SPEND IT?

DON'T FORGET A PLACE TO SLEEP! - YOU CAN'T GO HOME FOR ANOTHER FREE BED AND BOARD.

POINT AND COUNTERPOINT IN YOUR CITY



FIND IN YOUR CITY THESE OPPOSITES:

SOMETHING. . . . . .

YOUNG ----------OLD

MALE ----------FEMALE

NEW ----------OLD

USEFUL----------DYSFUNCTIONAL

HAPPY----------SAD

QUIET----------NOISY

SACRED----------PROFANE (Secular)

TRUE----------FALSE

REAL----------UNREAL

1. What does your city mean to you?

   Write a short description.
   survey
   interview
   maps

2. Why was your city built where it was? What is the historical background? Do you think it was a good choice for a place to build a city?

3. How is the temperature in your city? Is it too hot, too cold, just right? What about the rainfall? Are there cool breezes in your city? Does the manner in which your city is built have anything to do with it?

4. Is your city hilly, mountainous or flat? Which do you prefer? How difficult is it for you to walk or ride a bicycle to school each day? Would it make you feel differently to live in a city with a radically different topography?

5. What are the prettiest sights in your city? Which are famous? Which are your favorites? If a visitor came to your city, what would you take him to see?

6. Where would you go to find butterflies in your city? Where are there large collections of flowers? Are there any gardens in your city?

7. FLOWER

   In your city find a flower.

   Examine the flower or a leaf silently. What does it feel like to be a city flower?

   Try this for a pigeon --
   sewer rat --
   bees --
   flies --

8. PERFECTION

   Listen to a piece of music with your eyes closed. Think about your city as the music plays.

   Then, imagine a perfect city.

   What's it look like???

9. Where in your city would you go to see birds and squirrels? Are they roaming free or are they in cages? What kinds of birds and other animals can you find roaming freely in your city?

10. How is breathing in your city? How is the water? What special smells and sounds does your city have? What makes your city different from any other city?

11. What are the streets and sidewalks in your city made of?

    1. How many different kinds of materials are the streets and sidewalks of your city made of? Make a list.

    2. How different does each material feel to ride or walk on?

    3. Which would you prefer? To walk on? To ride your bicycle on?

12. ARTIFACT ANALYSIS

    LOOK at the object below.
    What is its value?
    Why do people want it?
    How do different people see its value?

    Paste in a picture of a chair, or an airport, etc.

13. Have the students save all the newspapers, glass and/or aluminum they ordinarily use in a month? Try to get them recycled. How does this help the environment?

14. LITTLE SPACESHIP

    Sit on the classroom floor alone. Cover yourself with a sheet. What does it feel like to live in such little space? What do you think about in this little spaceship?

YOUR CITY'S ALIVE — EXPERIENCE IT

CREATIVITY BOOK

NOTE TO TEACHERS

This booklet is about your city - as you and your students see and experience it. Too often, as we pursue our daily activities in an environment we become accustomed to it and respond habitually. But what of the more subtle stuff of our environment? The beauties, the friendship and fellowship, the feelings of people who live their lives together as urban dwellers in an asphalt land?

This booklet is a manual of class activities on "the city" stressing creativity. The yellow pages are designed for the teacher, offering commentary on the activities, some objectives and a few directions. The white pages are for the students and the teacher may reproduce them by using Thermo-fax spirit masters and dittoing copies.

CONTENT

1. Position Paper and Goals

2. Alternatives

3. Creative Products

4. Creative Action

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426 Hull Drive
Tallahassee, Florida 32306

FOSTERING CREATIVITY IN SOCIAL EDUCATION

Rod Allen
Judy Carignan

I. INTRODUCTION

Creative thinking involves expressing thoughts and feelings in original ways. For a learner, creative thinking may be a new interpretation, a grasp of new relationships of phenomena, an original synthesis or expression of ideas, a new proposal or hypothesis, a new way of doing something.

> Edwin Fenton, Teaching the New Social Studies (New York: Holt, Rinehart & Winston, Inc., 1966), p.413.

The creative process is the emergence in action of a novel relational product, growing out of the individual on the one hand, and the materials, events, people, or circumstances of his life on the other.

> Carl Rogers in Harold H. Anderson, editor, Creativity and Its Cultivation (New York: Harper & Row, Publishers, 1959), p.71.

Creativity is a process in the individual; to the extent that a person makes, thinks, of something that is new to him, he may be said to have performed a creative act.

> Margaret Mead, "Creativity in Cross-Cultural Perspective," in Harold H. Anderson, editor, Creativity and Its Cultivation (New York: Harper & Row, Publishers, 1959), p.223.

Creativity is an act that produces effective surprise.

> Jerome Bruner, "The Conditions of Creativity," in Howard E. Gruber, editor, Contemporary Approaches to Creative Thinking (New York: Atherton Press, 1963), p.3.

attributes of creative people which, it is often suggested, students might model and hence become creative. George F. Kneller listed the following characteristics of creative persons:*

awareness	intelligence
fluency	skepticism
flexibility	persistence
originality	intellectual playfulness
elaboration	

In terms of their motivation, creative persons are said to be:

achievement-oriented	ambitious
introspective	venturesome
self-acceptant	sensitive
sense of destiny	enthusiastic

These creative folk are more self-centered, rebellious, and unconventional than the rest of us. According to this caricature, they prefer or exude:**

dominance	boldness
open-mindedness	self-confidence
self-sufficiency	independence
prefer complexity	openness to new experience
tolerant of ambiguity	wide-ranging interests

Such lists make pleasant reading in Sunday newspaper supplements and allow readers some cause for personal reflection, but they are none too helpful as explanations which will guide educators as they assist students to improve their abilities in divergent thought.

CREATIVITY AS COGNITION

Actually, there is no adequate explanation of the psychological processes involved in creativity. Thus, educators are forced to rely upon insightful referents as they develop teaching strategies to foster student creativity. One set of insights is provided by the work of J.P. Gilford on the structure of the intellect.*** Gilford categorizes mental operations into two categories: memory factors and thinking factors. "Memory" involves simple recall of knowns. In the "thinking" category, Gilford sees three subcategories: cognitive, productive, and evaluative. In his "productive" category, Gilford identifies two styles of thinking: convergent and divergent.

*George F. Kneller, The Art and Science of Creativity (New York: Holt, Rinehart and Winston, Inc., 1965), pp. 62-68.

**John W. Haefele, Creativity and Innovation (New York: Reinhold Publishing Company, 1962).

***J.P. Gilford, "Basic Problems in Teaching for Creativity," in Calvin W. Taylor and Frank E. Williams, editors, Instructional Media and Creativity (New York: John Wiley and Sons, 1966).

There has been much written about creative people, the creative process, the environment conducive for releasing or developing creative products, and creative teaching. These terms have been used synonymously with the word "creativity," resulting in a great deal of confusion. Also, such terms have been used rather loosely, so that even with all the wealth of information available on the subject, little is really understood by most classroom teachers. Thus, creativity is frequently used without any clear or careful attempt to define it operationally.

Although there are many definitions of creativity, most of them reflect some agreement. Some definitions are formulated in terms of a product, such as an invention or discovery; others, in terms of a process, a kind of person, or a set of conditions. The production of something new (to the individual or to the culture) is included in almost all of these definitions. Some writers have defined creativity as being different from conformity and requiring nonhabitual rather than habitual behavior. Some specify that creative contributions must be true, generalizable, and surprising in view of what existed at the time of the creative act. Some scholars insist that the term "creative" be reserved for very rare and particularized kinds of ability, while others apply the term to a general ability possessed to some degree by all individuals. Others have suggested that people think in terms of different levels of creativity. These levels range from simple expressive creativity where skills and the quality of the product are unimportant--as in the spontaneous drawings of children--to a kind of creativity that produces an entirely new principle or assumption which leads to completely new developments.*

CREATIVE MAN AS HERO

In our society, we tend to see creativity manifest in the works and behavior of "great man" -- the Noam Chomskys, Picassos, Albert Einsteins, Edward Tellers. We see the model-builder in social science, the metaphor-constructor in music and literature, the work of the plastic and graphic artist, the volumes of historians and poets. But creativity is manifest to some degree in all men. To be creative is not just to develop new ideas and words on the frontiers of knowledge and art, but to create ideas and things simply new to the creator. "Everyman" then may be creative, feeling the satisfactions of creative performance and sensing the usefulness of his efforts, if only to him. Students need not create the "great" poem to be creative; nor must they paint the great painting, write the great song, or produce the outstanding play. **

Creative people in our society have attained a certain mystique which surrounds their life and work. Much of the research into creativity involves the delineation of characteristics and quirks of creative persons. Thus, articles and volumes appear on booksellers' stalls which lay out

*Calvin W. Taylor, "Creativity-What Is It?," Accent on Talent, September, 1966.

**Stanley Rosner and Lawrence E. Apt, editors, The Creative Experience (New York: Grossman, 1970).

Convergent thinking:	involves the search for a specific answer with given facts, that is, using knowns to analyze, transfer, and apply in order to find right answers;
Divergent thinking:	involves the production of novel or varied responses in open-ended situations, that is, knowns are used but to generate new ideas, to trigger new perceptions and insights.

Thus, creativity is found in the divergent mode of productive thinking. When knowns do not work in a problem-situation, creativity is a search for meaning.

Drawing upon this conception of creativity as divergent thinking, Paul E. Torrance has sought to define creativity in a way which yields insights for classroom instruction. He defined creativity as the process of becoming sensitive to problems, deficiencies, gaps in knowledge, missing elements, disharmonies, and so forth; identifying the difficulty; searching for solutions; making guesses or formulating hypotheses about the deficiencies; testing and retesting these hypotheses (and possibly modifying and testing them); and finally communicating the results. This definition describes a natural human process, and strong human needs are involved at each stage. If a person senses some incompleteness or disharmony, tension is aroused. He is uncomfortable and wants to relieve the tension. Since habitual ways of behaving are inadequate, he tries to get away from the commonplace and obvious (but ineffective) solutions by investigating, diagnosing, manipulating, and making guesses or estimates. Until the guesses or hypotheses have been tested, modified, and retested, he is still uncomfortable; and the tension remains unrelieved until he tells somebody of his discovery.*

This definition is useful for a number of reasons. It makes it possible to define operationally the kinds of abilities, mental functioning, and personality characteristics that facilitate or inhibit the creative process. It provides an approach for specifying the kinds of products that result from the process, the kinds of persons who engage most successfully in the process, and the conditions that facilitate the process.

A definition of creativity by Frank Williams is basically synonymous with Torrance's definition but may be easier to understand. According to Williams the process of creativity is in large measure the development of mental skills for associating, transforming, or putting together in new and unique combinations (new at least to the student) those elements of information which have been previously acquired. Thus the main ingredients of an operational definition for intellectual creativity are (a) information; (b) mental talents based on cognitive

*Paul E. Torrance, Rewarding Creative Behavior (Englewood Cliffs, N.J.: Prentice-Hall, 1965).

processes; (c) divergent-productive and associative thinking (d) evaluative or decision-making behaviors; and (e) communicative skills.*

CREATIVITY AS IMAGINATION

Viewing thinking in general, both the cognitive operations of the physicist and the thoughts in the dramatist's endeavor, the scholar's and the schoolboy's deeds, one can see that creative thought is an interaction between the realistic and the imaginative. These are two poles; the process is bi-polar and the thinker ambulates between the two as his own style and the task lead him.

1. The realistic is the knowledge existing, the concrete perceptions and encoding of these perceptions with logical, structured criteria, reason and facts, conceptual models, hypotheses, deduction, and induction.

2. The imaginative is a mental roving, fantasy, projection of new courses of thought and action, perceiving new relationships, envisioning new alternatives, questioning the existing knowledge, or even life-style, to contemplate on the goals and meaning of life, or the habitual style of pursuit. Images, fantasies, and intuition have their place here.

While the earlier definitions stressed the cognitive aspects of creativity, this psychological phenomena may well involve "unconscious" manipulation of experience to develop new insights and imaginative products. Discussing problem-solving behavior, Jacob W. Getzels concluded:

> Despite the self-evident need for conscious effort and rationality in problem-solving, the development of reality-orientation and logic with age, and the required training in reflective forms of reasoning in school, mature creative thinking and innovative problem-solving entail, at least in some degree, a regression to playfulness, fantasy, and the arationality of primary process and childlike modes of thought.**

Creative breakthroughs simply do not result from logical reasoning and factual analysis. However, it is questionable that the imaginative use of fantasy and "play" is a regression, as Getzel might have us believe. On the contrary, researchers in humanistic psychology would stress the importance of play, fantasy, and enactive modes of thought in creative, satisfying performance. The writings of Richard M. Jones,

*See Calvin W. Taylor and Frank E. Williams, editors, Instructional Media and Creativity (New York: John Wiley & Sons, 1966).

**Jacob W. Getzels, "Creative Thinking, Problem-solving, and Instruction," in Ernest R. Hilgard, editor, Theories in Learning and Instruction (Chicago: University of Chicago Press, 1964), p.251.

Carl Rogers, Rollo May, and Abraham Maslow, to name a few, raise play and imagery to important functions in creative behavior.

In imagination the free play of thought is evoked by external stimuli, by a problem, task, or goal. The free play of ideas involves manipulation and association, free from the external environment of the moment. Dreams, visions, remembrances from past experience, imagery of various kinds, come forward, are symbolized, and may be consciously related to the external stimuli, or problem, at hand.

The imaginative focus of creativity, as opposed to cognitive, divergent thinking, looks to creative behavior and its product in enactive and iconic modes and in artistic and literary styles. While the cognitive, divergent focus tends to assess creativity by rational, intellectual criteria, the imaginative focus stresses assessments of creative performance set in the resultant satisfaction for the "creator," again emphasizing the process of creating, its joys, as well as the "worth" of the final product.

Creative behaviors associated with the cognitive, divergent focus are: sensing deficiencies, projecting alternative courses of thought and action, raising questions, sensing paradoxes, generating alternative hypotheses.

Creative behaviors associated with the imaginative, intraceptive focus are: producing a song, poem, or painting which satisfactorily express a personal feeling, communicating the imagery of a fantasy and some personal meaning to another person, imagining analogies, etc.

CREATIVITY AS PROCESS

Henri Poincare, a mathematician, projected some loose conditions of creativity, in the following order: *

- A period of conscious work;
- A period of unconscious incubation; and
- A hypothesis or insight, or hint of one, followed by articulation and "proof process."

This sequence is one generally confirmed by other discussions of creativity. There seems to be a consensus that the conditions of creativity involve intense reflection and study, intuition, and intense assessment and testing.**This process may be laid out in greater detail as follows:

*Henri Poincare, The Foundations of Science (New York: The Science Press, 1913), translated by George Bruce Halstead.

**Graham Wallas, The Act of Thought (New York: Harcourt, Brace and World, Inc., 1921).

PREPARATION: The individual or group must recognize a problem for which there is a desire for a solution or response. Thus, the problem must invoke some perception of disorder, confusion, perplexity, or tension (dissonance), beyond what is know or felt. The problem is a problem because the known (existing knowledge or traditional responses) does not "work," that is, it does not "solve" the problem or lead to satisfaction.

This identification of the problem, however, is a key to creativity as it involves the exploration of what is known, and what is available, as possible solutions. Testing extant knowledge, habitual responses, and traditional approaches is a useful "messing around" with the problem, increasing the individual's awareness of the dimensions of the problem and his adequacy to cope with it. The individual manipulates what he knows and has available--a mental trial-and-error--siezing upon suggestions and piecing them together. *

INCUBATION: A gestation period, incubation herein refers to the massaging of ideas consciously and unconsciously, seeking an insight regarding the problem. In science, this state is what Whitehead called "the state of imaginative muddled suspense which precedes successful inductive generalization." But it might equally involve a Frost laboring for the right word or metaphor; a Van Gogh agonizing over the appropriate color blend; or a Neil Diamond feeling his way across a bar of music.

ILLUMINATION: That point which a specific goal, format, plan, or "solution" emerges to consciousness, perhaps, vague at first.

VERIFICATION: The proof process or try-out of the illumination, where a carefully articulated solution is tested against evidence, or a product is produced and assessed. If successful, the generalization or prediction is reliable; the product is suitable. If not successful, the dissonance remains and the process continues with alternations and revisions, or with a new preparation and incubation. How many pictures does an artist paint over on one canvas--how many should have been painted over?

*C. Patrick, What is Creativity? (New York: The Philosophical Library, 1955).

CREATIVITY IN THE CLASSROOM

There is no guarantee that the Creative Man, writ with capital letters, can be molded or nurtured by classroom instruction--in fact, there are those who would argue that the classroom destroys more creativity than it spawns. Educators can, however, support and foster creative responses and products from students. They may make conditions favorable and provide opportunities for students to develop their cognitive and artistic creativity. And, perhaps most important, educators can serve as creative models in the classroom.

With the increasing emphasis upon inquiry-teaching, there is little need here to overemphasize the act of setting forth creative hypotheses, creative responses to social problems, and imaginative projection of alternatives open in value conflict situations. Such cognitive, divergent creativity is to be prized in the classroom and in the society. However, educators may have neglected more imaginative, intraceptive creative responses--relegating them to special curriculum areas such as the choral room, the band concert, the art room, and the drama class. It is an argument of this paper that creative opportunities should be extended to students in all areas of the curriculum, including social education.*

A classroom process for evoking creative responses is outlined below:**

1. Warm-up and involvement in a problem, task, or situation. This places the coming task in perspective for the instructional unit, and makes the coming task relevant and meaningful to the on-going work of the course and to the concerns of the students.

2. Problem, task, or challenge. The teacher presents a situation needing a creative response, or the students identify such a concern. The effort here is directed toward raising dissonance--a "felt perplexity," tension, curiosity, or "puzzle,"--which will provide the motives for student attention and persistence.

*The Biography Series, produced by the Religion-Social Studies Curriculum Project, The Florida State University, Tallahassee, extends such opportunities to students and their teachers. Creativity modules ask students to manipulate symbols, to engage in divergent production, projection of alternatives and hypotheses, to fantasize, etc. These activities are directed toward the production of a creative product in which the child can take some pride while experiencing both academic rigor and classroom play with his fellows.

**See Byron G. Massilias and Jack Zevin, Creative Encounters in the Classroom (New York: John Wiley & Sons, 1967).

3. Initial statement of the task, or problem, by the students as they search for an appropriate response. The classroom climate is established here, if this is a group task. The teacher should make certain that the atmosphere is free from threatening peer evaluation.

4. Alternative responses. Students cope with the problem or task as they see it, producing alternative responses, suggesting, trying, testing the knowledge and techniques they come up with. Manipulation, introspection, speculation, and fantasizing are appropriate here. The length of time spent in this stage would vary greatly with student interest, the type of task, and the students' success.

5. Evaluation and communication of the result. The final stage in the sequence involves students in the rigorous testing of their ideas or in the appraisal of their products.

The teacher seeking to elicit creative responses from students might try some of the following strategies prior to a lesson, assignment, or other learning activity.*

1. Confrontation with ambiguities and uncertainties.
2. Heightened anticipation and expectation.
3. The familiar made strange or the strange made familiar by analogy.
4. Looking at the same thing from several different psychological, sociological, physical, or emotional points of view.
5. Provocative questions requiring the learner to examine the information in new ways.
6. Requiring predictions from limited information.
7. Tasks structured only enough to give clues and direction.
8. Encouragement to take the next step beyond what is known.

During the process of a lesson, assignment, or other learning activity, the following strategies seem to be useful:

1. Continued heightening of anticipation and expectation.
2. Encouragement of the creative and constructive, rather than cynical acceptance of limitations.
3. Exploration of missing elements and possibilities made systematic and deliberate.
4. Juxtaposition of apparently irrelevant or unrelated elements.
5. Exploration and examination of mysteries and puzzles.

*From E. Paul Torrance and R. E. Myers, Creative Learning and Teaching (New York: Dodd, Mead & Company, 1970), pp. 54-55.

6. Preserving open-endedness.
7. Ongoing predictions from limited information as new data are acquired.
8. Heightening and deliberate use of surprises.
9. Visualization of events, places, etc.

The following teacher strategies seem especially appropriate <u>following</u> a lesson, assignment, or other learning activity:

1. Playing with ambiguities and uncertainties.
2. Calling for constructive response (a better way, a more beautiful effect, etc.).
3. Digging deeper, going beyond the obvious.
4. Elaborating some element through drawings, paintings, dramatics, imaginative stories, dramatizations, and the like.
5. Searching for elegant solutions (i.e., solutions that take into account the largest number of variables).
6. Experimentation and testing of ideas.
7. Encouraging future projection.
8. Entertaining improbabilities.
9. Encouraging multiple hypotheses.
10. Reorganization or reconceptualization of information.
11. Syntheses of diverse and apparently irrelevant elements.
12. Testing and revising predictions.
13. Transforming and rearranging information or other elements.
14. Taking the next step beyond what is known.

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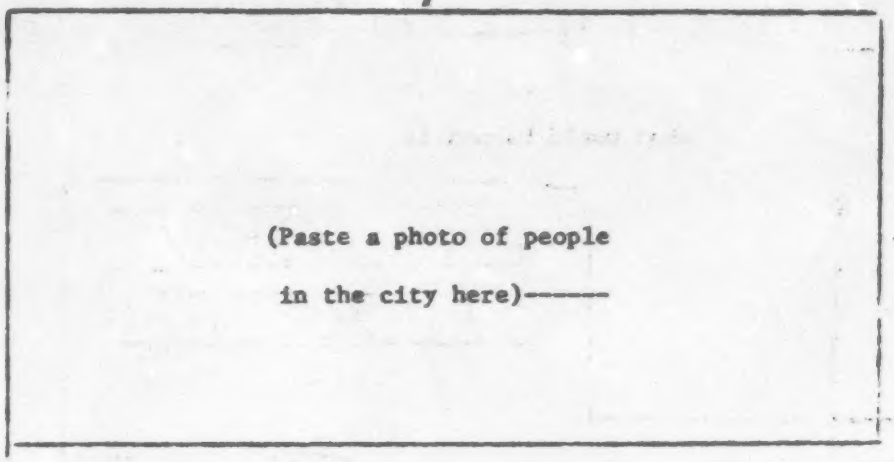
WARM UP

The two activities which follow in this section are superb class exercises to introduce the notion of creativity modules. Performing together with their teachers, students will quickly get the "idea" of such instructional encounters. Because students will shape their attitudes toward such encounters during these warm-up activities, teachers should model appropriate behavior and display concern and commitments appropriate to the goals for the encounters.

Story time

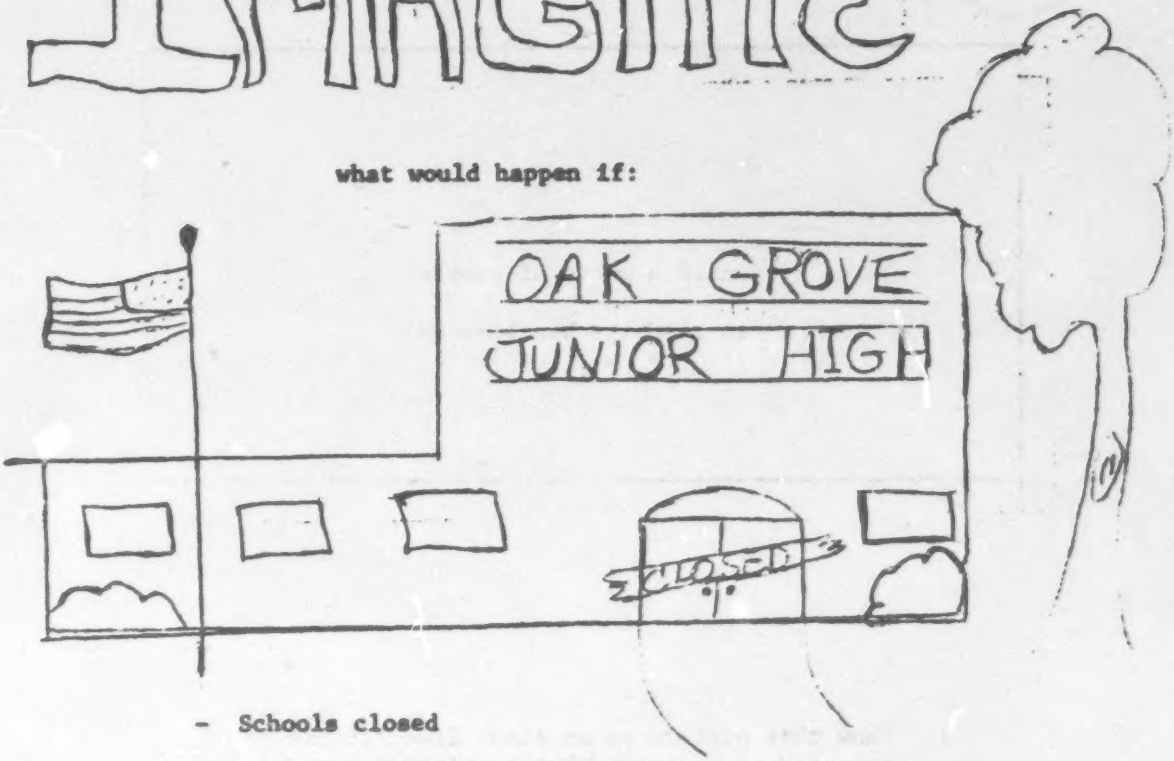


1. Show this picture to at least five friends -- ask them to describe what's going on, and to "tell a creative story about what's going on."

2. What did they think <u>creativity</u> was?

IMAGINE

what would happen if:



- Schools closed
- People moved out of the city
- <u>All</u> old buildings were torn down
- Slums weren't profitable
- Trees were worth one million dollars apiece
- Streets became gardens
- Cars were outlawed

LESSON #1 Creativity as Divergent Production

As defined in the position paper, creativity is, in part, divergent thinking. That is, creative behaviors may be identified here as:

> sensing deficiencies, projecting alternative courses of thought and action, raising questions, sensing paradoxes, generating alternative hypotheses, etc.

Goals:

1. Given several activity sheets, each student will indicate in class discussion, or through the products finished as called for on those sheets, that he is able to see an increasing number of uses for objects found in his city. For example, the student initially may have identified six uses for bricks from a demolished home, but after several activities, he perceives twenty uses for an old toilet seat.

2. Given several activity sheets, the class working together will demonstrate in discussion, or by their products, that they are able to perceive an increasing number of uses for objects found in the city, increasing ways to confront (to solve or to live with) the problems in their urban environment, and/or raise increasing numbers of questions about their urban environment.

Think up as many <u>uses</u> as you can for the following:

- an old brick from a demolished building
- an old toilet seat
- an old refrigerator door
- a used, worn-out traffic light
- an old set of steps
- an old rake
- old aluminum cans

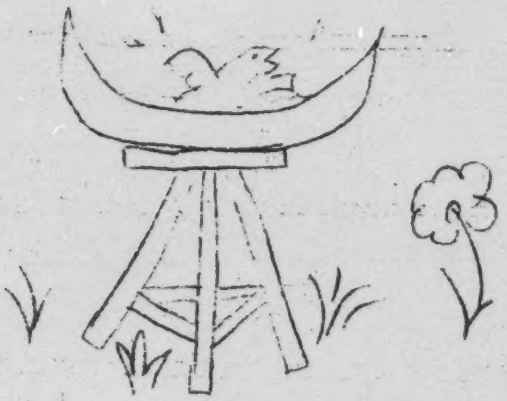
How Many...

WAYS CAN YOU THINK OF TO:

- GET YOUR NEIGHBORS TO CLEAN UP THE AREA?
- GET THE CITY TO ENFORCE POLLUTION LAWS?
- OBTAIN BETTER BUS SERVICE?
- SAVE ELECTRICITY?
- IMPROVE THE CLOSEST PARK OR PLAYGROUND TO YOUR HOME?
- BEAUTIFY THE SCHOOL GROUNDS?
- ADD SOME OF YOUR OWN -

USE IT

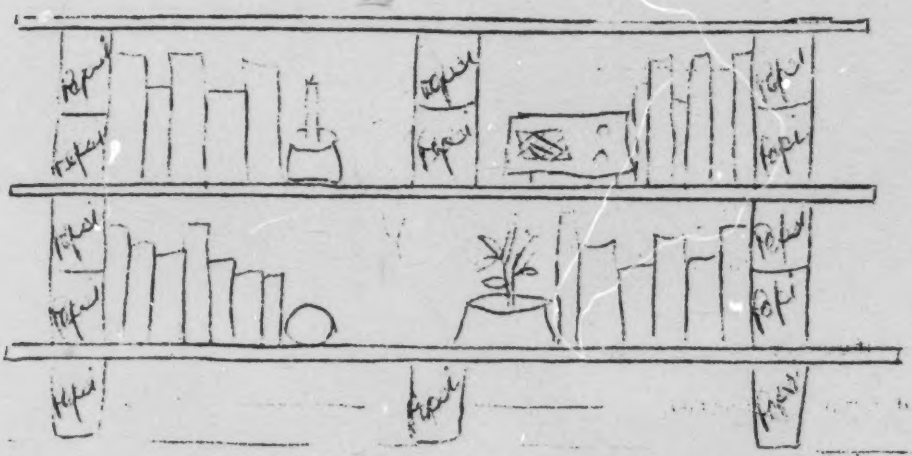
To improve life in the city!



- an old stove front
- an old campaign poster
- a discarded fire hydrant
- an abandoned car
- 17 old church pews
- a broken stool
- old bricks from a demolished home
- a broken-off gate

Examine

the interior design in a few homes and NOTE the things that look nice and would probably be easy to make. Have everyone in the class make a list of things you could probably make something out of.

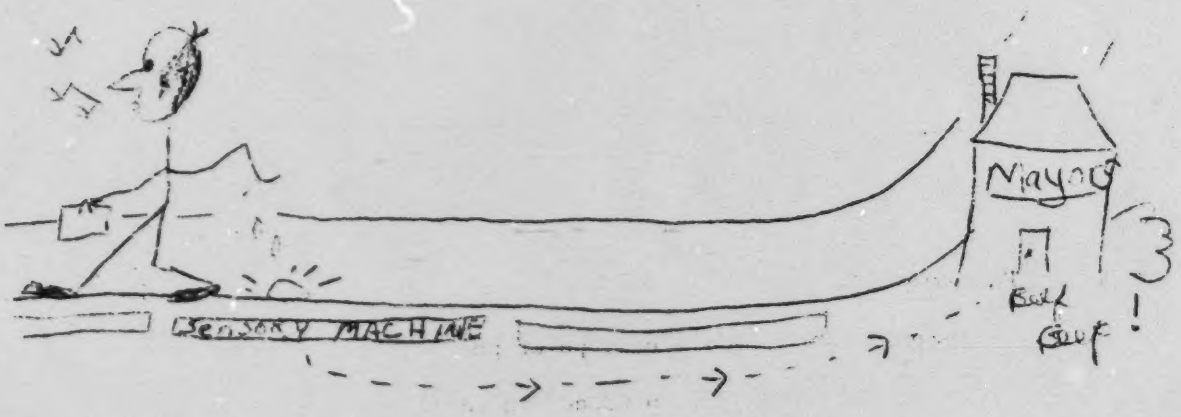


For example:

- make tin cans into pencil holders
- make cement blocks into magazine racks
- make old ladders into room dividers
- make old tires into planters
- make a book shelf from old boards and pepsi cans

CONTROL POLLUTION!!!

Invent a litter detector that could be used in your city to signal to the Mayor's office every time litter was dropped. Draw a picture of it. Go out to Main Street and observe for a half hour to see how many times your detector "signalled in."

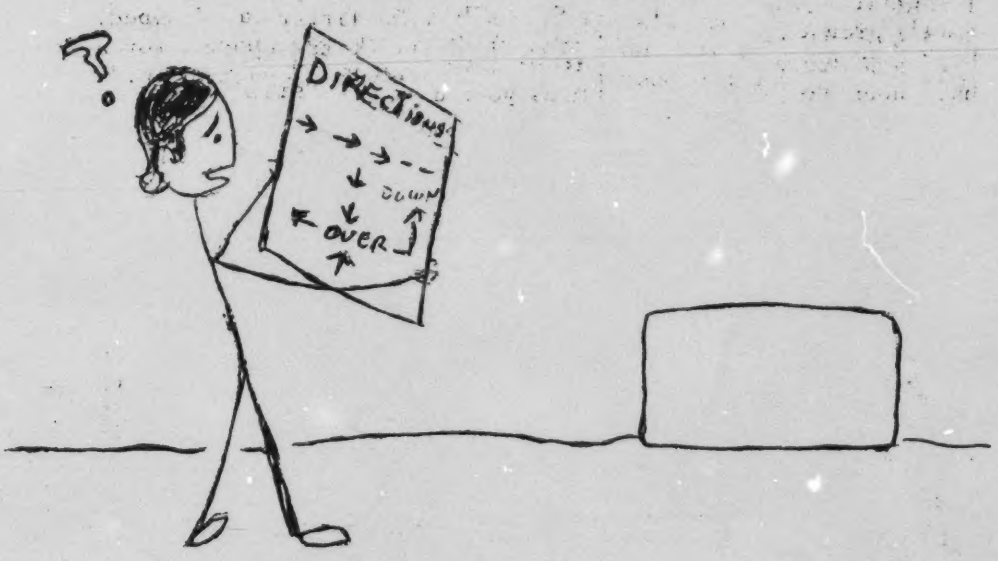


Use a separate sheet of paper for your drawing - Alternatives; design a pollution control device for:

- cars
- factories
- government offices
- hospitals
- subways
- movie theaters
- department stores

INVENT

What does your city need? Send help -- invent something!!

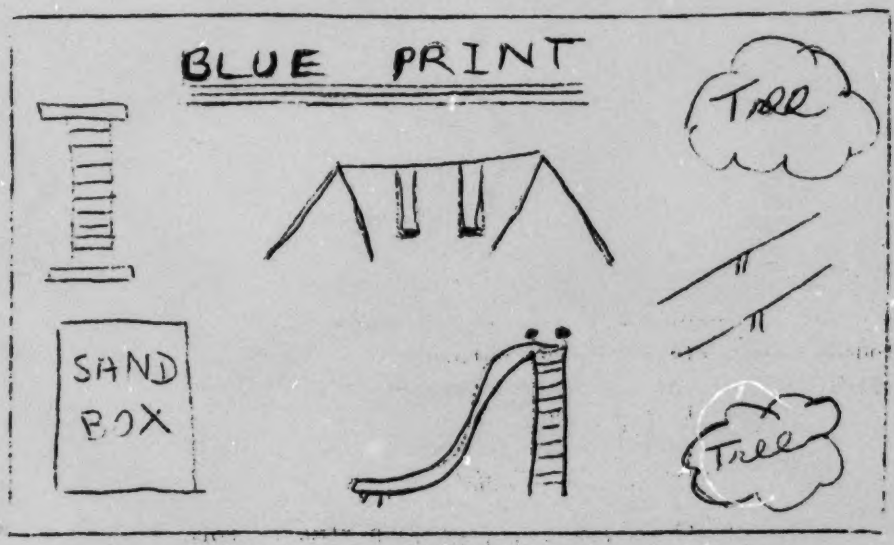


For example:

- a way to do away with ugly power poles and lines
- a way to reduce our dependence on cars
- a way to make trash useful
- a way to use old tin cans
- a way to prevent ugliness in city buildings
- a way to get people working together
- a park for kids - made out of junk!

NOTICE...

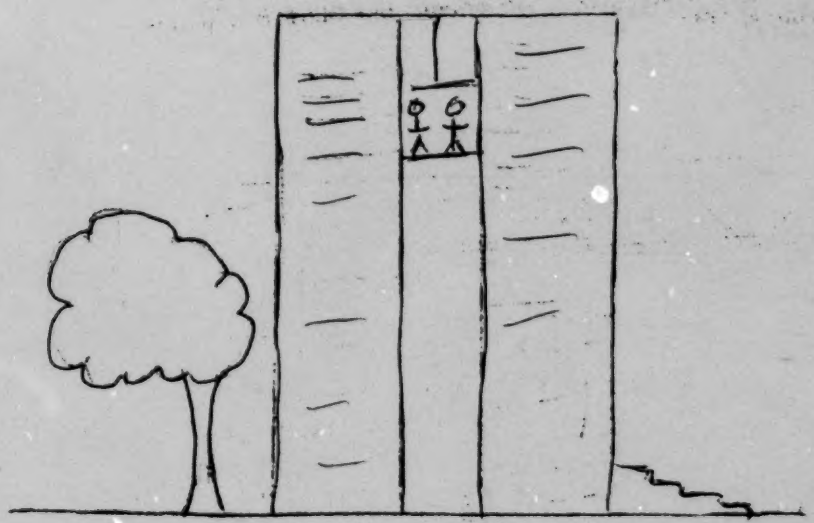
....how many places are designated as "play areas" in your city. Make a list of these and DESIGN a playground yourself!!



Listen to "Where Do The Children Play" by Cat Stevens and collect pictures to go along with it - What point is he trying to make??

List -

some sites you could show to a friend from a "rural" area. Map out the route you could take!!



Include:
- a ride on an elevator
- a visit to the zoo
- a ride on the subway
- a trip through a large department store
- many more . . . . .

LESSON #2 Creativity as Product: Ideas and Objects

As defined in the position paper, creativity is also imaginative, intraceptive behavior. Creative behaviors for this style would be:

> producing a poem, song, or painting which satisfactorily express a personal feeling or group understanding, communicating through word and/or action the imagery of a fantasy and its personal meaning to another person, setting forth analogies in word, deed, song, or other "art form."

Goals:

1. Given activity sheets, each student will produce a product as suggested on the sheet or one prefered by the student, to express personal feelings about the urban environment in a way that he has not performed before. For example, a student might paint in oils, sculpt in junk, dance, or read poetry.

2. Given activity sheets, each student, individually or in concert with his fellows, will express his ideals and commitments concerning his urban environment in a form to be chosen by him or by his group. The final performance or product should reveal creativity, by not being imitative or repetitious of others' performances or products.

3. Given these activity sheets and the student performance, at least seventy-five percent of the students in the class should demonstrate satisfaction and a feeling of worth in their performance on these activities. For example, teachers should observe and interpret student non-verbal behavior while performing the activities and the teacher should hear students in, before, and after class discussing their activities in positive ways. Also, another key indicator is whether or not students want to keep their final products, if they are physical objects (i.e., collages, sculpture, paintings).

finding BEAUTY in the city -

Consciously study:

- a leaf
- the texture of concrete, cobblestone and brick
- children playing
- a squirrel's actions for ten minutes
- people shopping

How do you feel? Why?

DRAW...

... a picture of a person (man, woman or child) that reminds you of your city and its personality.

Make a list of ten or more adjectives or attributes of your city (i.e., clean, quaint, complex, dreary). . . have two friends do the same and then compare them!

Emotions

In my city - - - - - - - - -* (use drawings or explain!)

Joy is:-

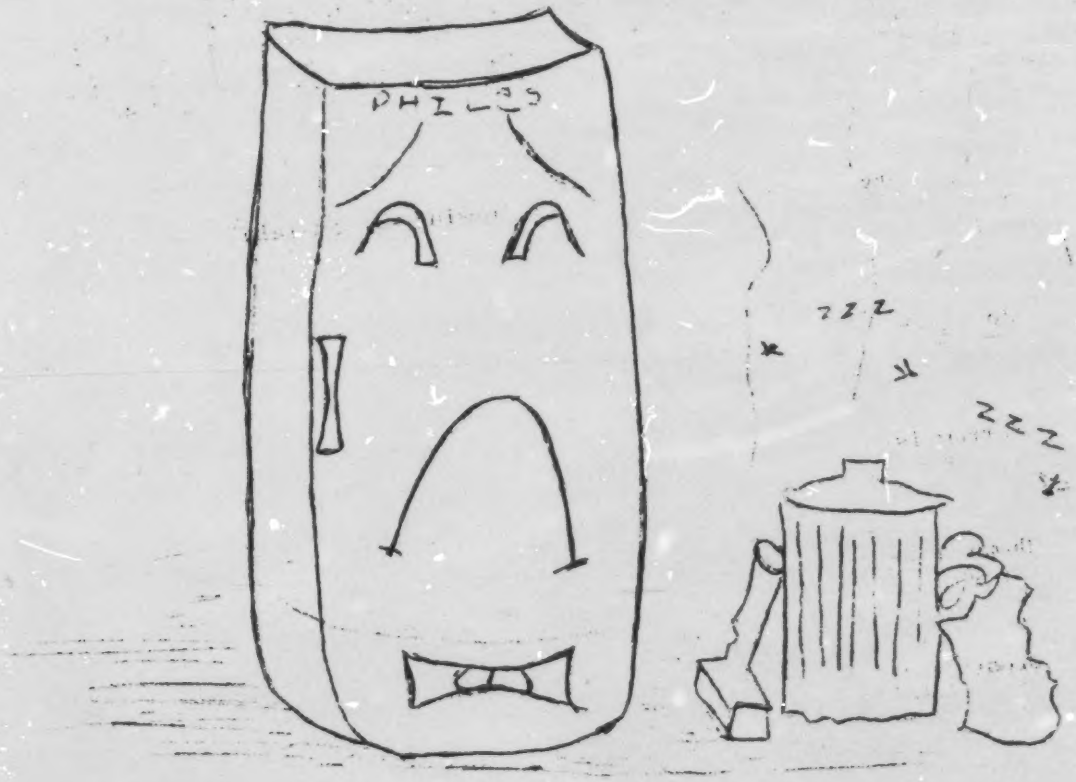
Sorrow is:-

Humor is:-

Dreary is:-

Where would you look to find these emotions? Why?

Pretend!!!

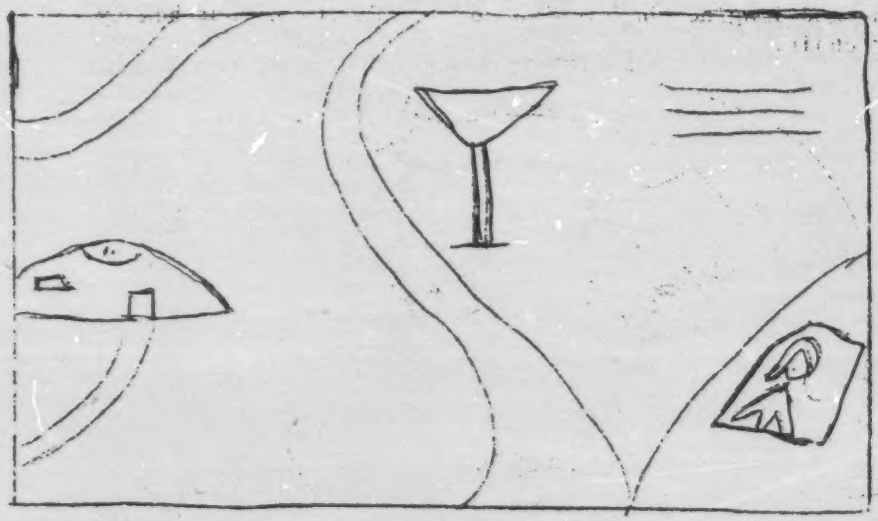


Pretend you are:

- **an old vacant building awaiting the demolition ball**
- **an old car being stripped by local vandals**
- **an old refrigerator in a junk yard**

Weave!

Use burlap and weave with yarn, string, thread, scraps of cloth and buttons.



Design:

- **the "perfect city"**
- **future schools**
- **pollution-free cities**
- **a peaceful city**

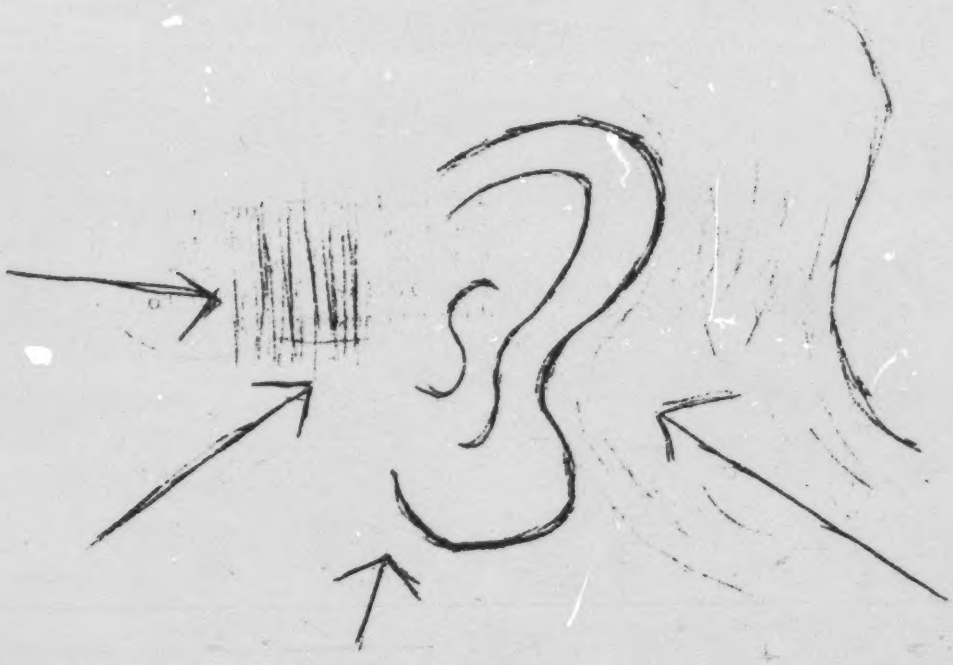
VISIT

a local beauty parlor and get a feel for what goes on in such establishments. Then sit down in a quiet place with a couple of friends and imagine that you've got the Earth in your beauty parlor chair.

Imagine what a beauty treatment for the Earth would be like. What would you do for the Earth? Why?

Listen-

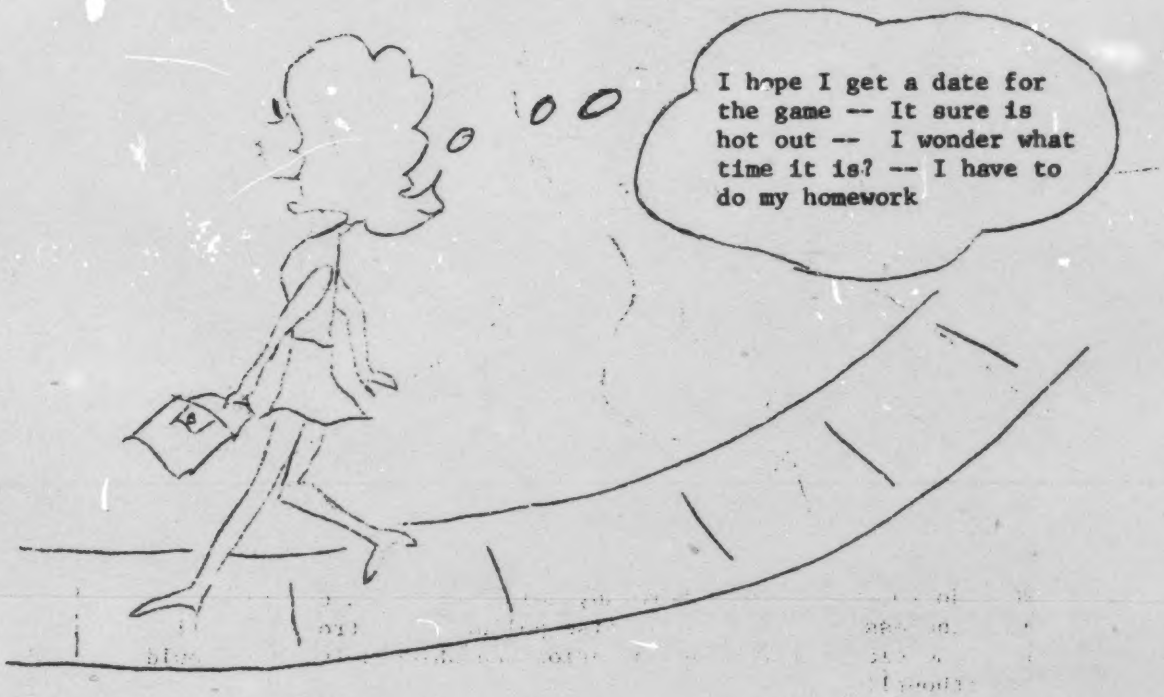
TO THE SOUNDS IN THE CITY!!!



What do you hear? Are there any noises that you consider are unnecessary?? Devise a noise pollution control device!! Tell the class about your invention and which noises you could do without!!

focus...

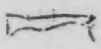
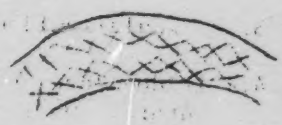
on the people who walk by a certain street corner for about a half hour -



Imagine what the people are thinking and feeling - try to put yourself in their place . . . how do <u>you</u> feel?

DESIGN

-- a collage* on the things in your city that can be recycled - use some of these things in your collage. For example:

- cigarette butts 
- coke cans
- pieces of glass 
- broken tires
- string or rope
- cardboard boxes
- empty clorox containers

*collage - bits and pieces of things put together to make a meaningful project

II-111

ANSWER

the following questions about your city:

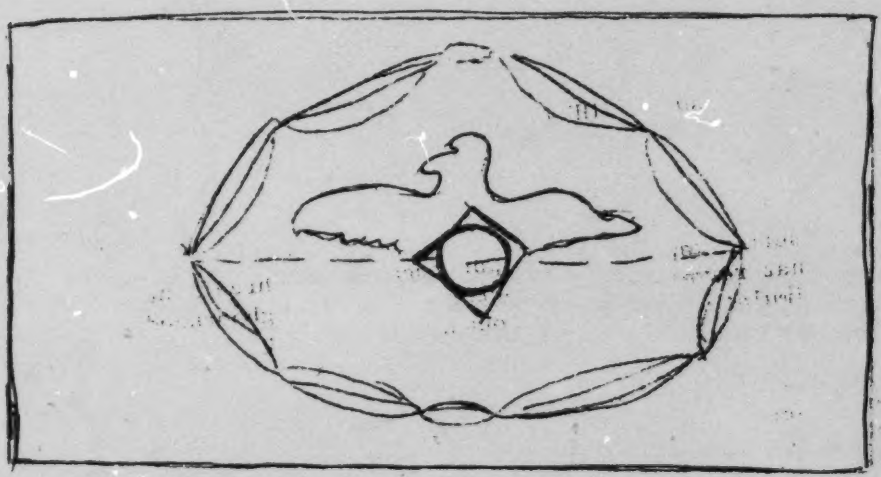
CITY REPORT

1. It's age is about that of -
   a baby, child, adolescent, adult?
2. The role it plays towards surrounding cities and towns is - protecting, dependent, mothering, exploiting?
3. I would/would not choose it as a friend. Why??
4. It does/does not have a very promising future? Why?
5. What color is it?
6. It is - loud, noisy, medium

Compare your report with others in your class!

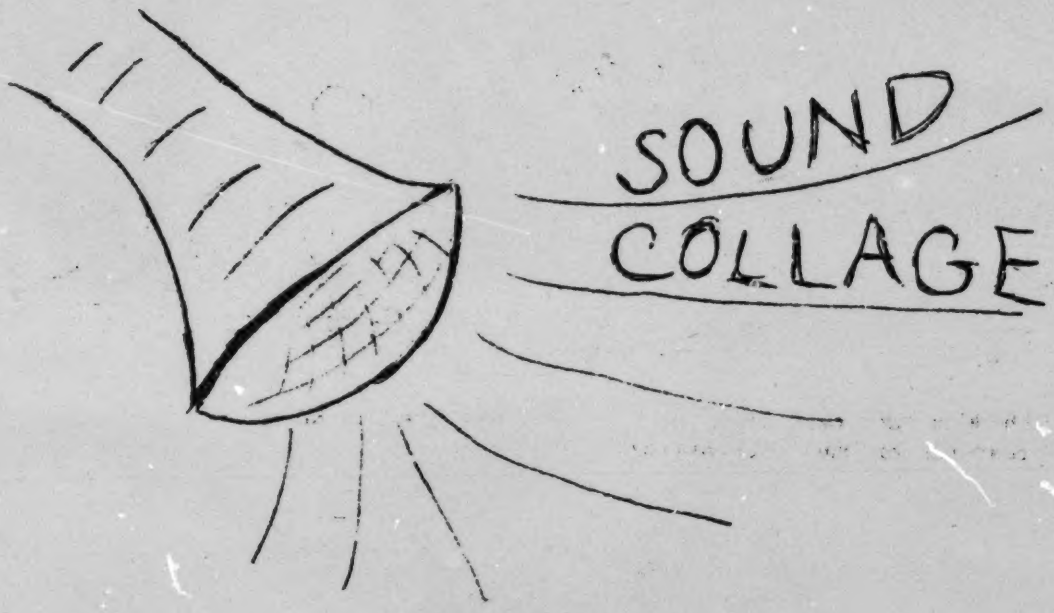
Coat Of Arms

Think about your city . . . . . What are its KEY features or characteristics?



A coat of arms was a system in the Middle Ages of who a family was. It displays the essential characteristics and its sources of pride and dignity. Draw a coat of arms for your city depicting its characteristics.

Then draw a coat of arms for your neighborhood as you would like to see it - the "perfect city".



SOUNDS OF THE CITY

Using a cassette tape recorder, put together a three minute recording that reveals the character of your neighborhood - You may simulate some of the sounds and edit it.

Play it to some friends!

WRITE A Poem

Smog, smog everywhere,
In your eyes and in your
hair . . . .

To:

- city living
- a new housing project for the disadvantaged
- a man moving bodies from an old cemetary so a new highway can be built
- urban loneliness
- the quality of water in your home
- a sewer rat
- a landlord

RECITE IT TO THE CLASS!

Compose a song--

(or make up words to go along with your favorite lyrics!)

- to smog which clogs your lungs
- to foul water in your tap
- to a friend who litters
- to a traffic jam
- to a run-down neighborhood

and PERFORM IT!!

Sculpt

Use junk, trash and plaster of paris to make something beautiful and useful that expresses how you feel!!

FOR EXAMPLE:

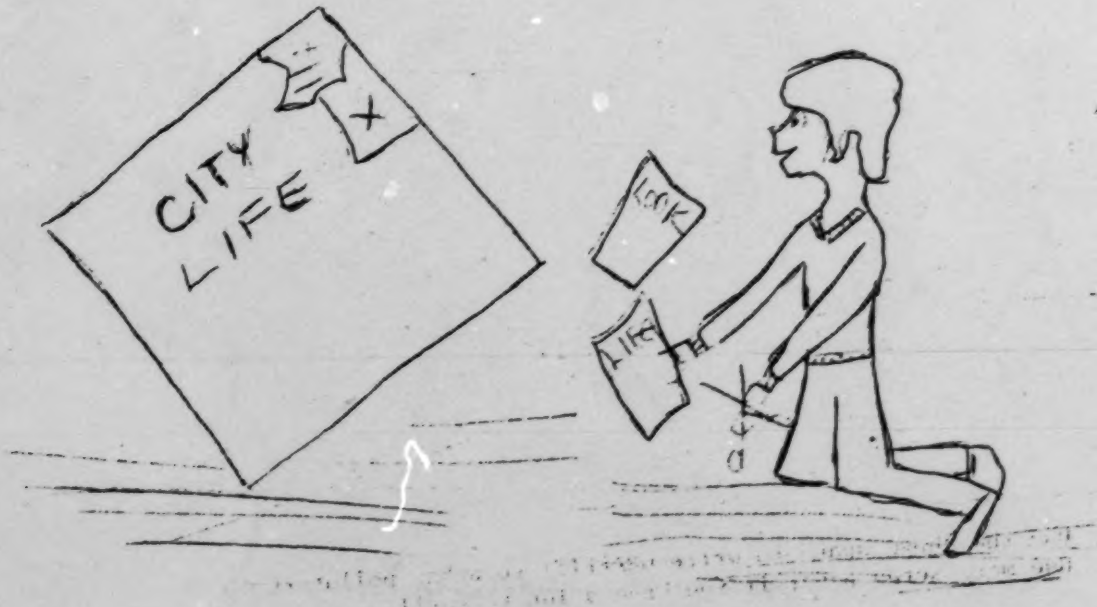
- **an urban head**
- **"dignity" as an ideal**
- **rush hour**
- **a city park**
- **a growing city**

Paint a Picture

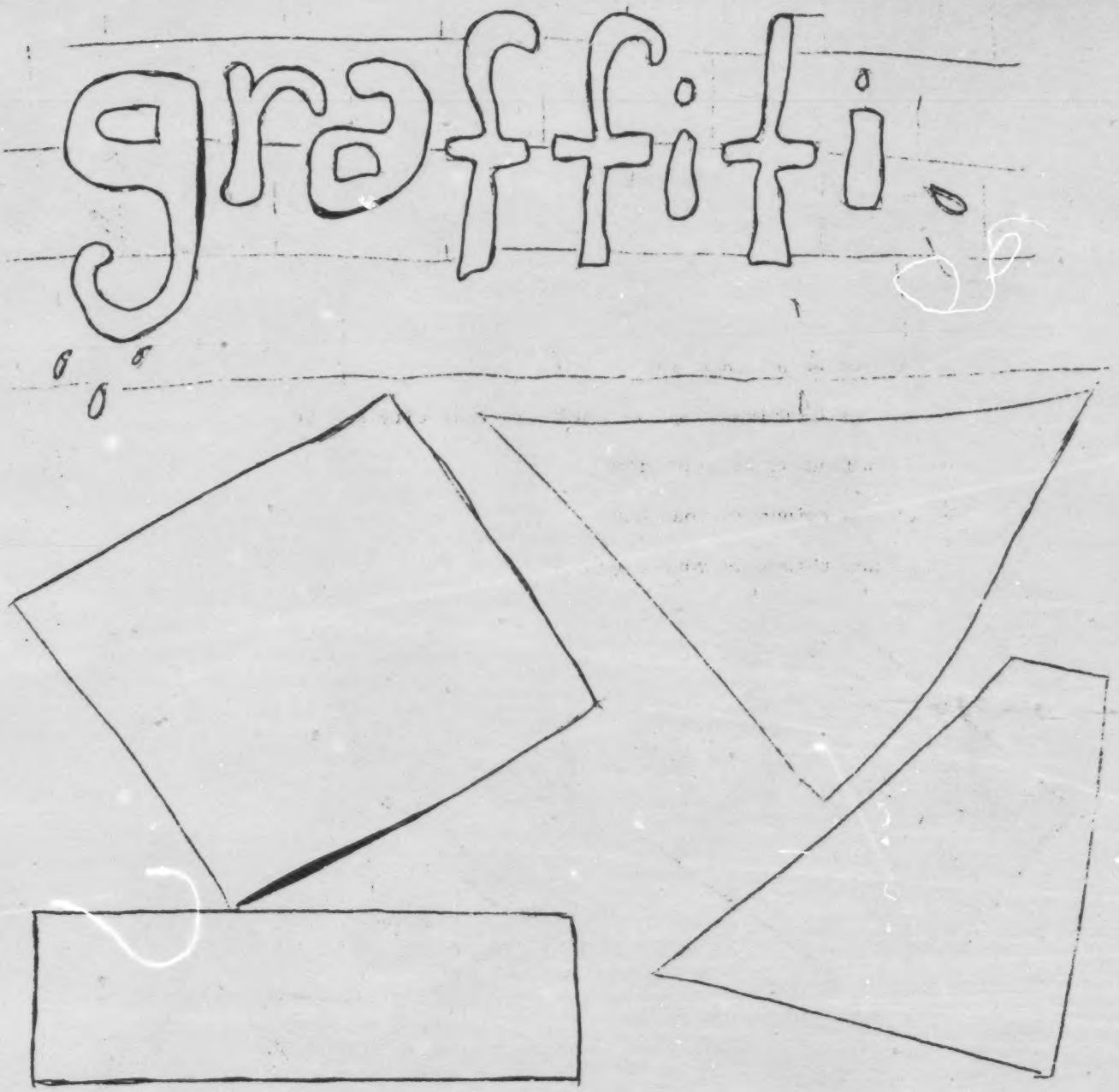
- of the "mature man" as advertisements in your city project him
- of "the good life" as advertisements project it
- of a super market
- of a "street rain"
- d[illegible]n in your city

Make a Collage

- of <u>you</u> as an urban man
- of "good citizenship" as adults in your city see it
- of pollution in your city
- of old things in your city
- of new things in your city



*Collage-bits and pieces of things (i.e., pictures cut from magazines) put together to make a meaningful project.



- Use the above space to write GRAFFITI to urban polluters
- Use more scrap paper if you have a lot to say!!

Paint a Mural

—of some things in your city that are different from any other city. Is your city the State capital? a resort area? a University city? on a mountain?

Are you proud of the things that make your city different? Why or Why not?

Fantasize —

- coming back to your city 100 years - 1000 years from now

- an old house talking about its former residents

- an old tree chatting with an approaching bulldozer for a new housing project

- cities without cars

- cities without electricity

- Mother Earth feeling suburban sprawl and water pollution

CELEBRATE*

- a well designed building

- a tree planting ordinance

- a parade to honor a champion of environmental justice

- pluralism in your neighborhood

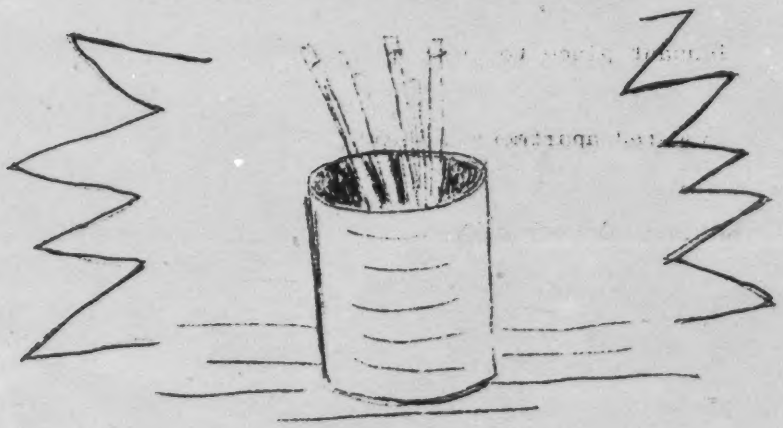
- the first Robin of spring

*Celebrate by telling your class a story and/or making a display

SKETCH! 6

Run away with several friends to a local junk yard. With sketch pads, draw new ways of reordering and restructuring piles of junk to:

- make something beautiful
- make something useful
- make something efficient
- make something awe-inspiring
- make something_____?



Get together with your friends in a quiet place in the junk yard and share stories about your sketches. Let the stories reveal something important about YOU and YOUR FEELINGS FOR CITY LIFE.

Dance!

Make up a dance or pantomime - try to really put the FEELING that you want to convey into it!

DANCE OUT:

- a tragedy (the death of a bird, the suicide of a depressed neighbor, the cutting of an old tree)

- a smile

- a pleasant place to grow up

- a renovated apartment building

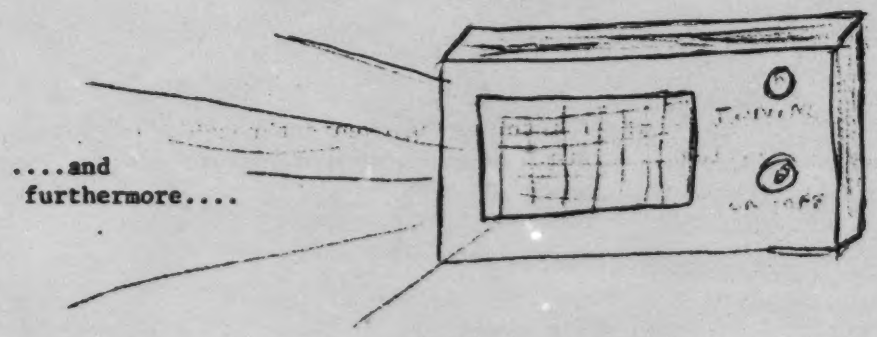
- a holiday in your city

Perform your dance for some friends - how does it affect them?

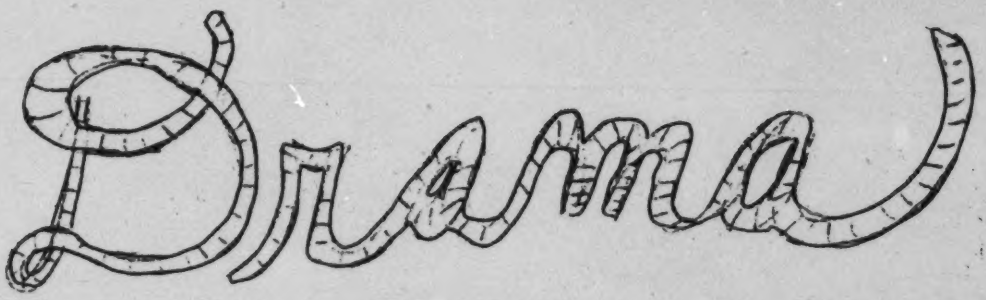
Commercials

Make some one minute radio ads on a tape recorder about:

- a new freeway
- air pollution
- the city's trees
- better parks
- wild rivers
- a local problem



Play them on the school P.A. system - then take them on to a local radio station!!



Alone or with some friends, try to portray:

- the rush of traffic at 5:00p.m.
- a sewer rat's life cycle
- a subway car at rush hour
- a fountain in the new city park
- a balloon salesman at the zoo
- two caged animals at the zoo
- an old man, trapped by lack of economics and chance, in his janitor's job.

*Drama - portrayment of interesting events through acting, singing, writing.....etc.

LESSON #3 Creativity as ACTION in the Community . . . Once You've Found It

Yesterday, Jerry Rubin told us to "DoIt!" Today, kids tell us to "Put it all together!" In this last lesson of the unit, students should perform on environmental action efforts in creative ways -- ways not in their habitual responses or in the manner of their usual approaches to urban environmental problems.

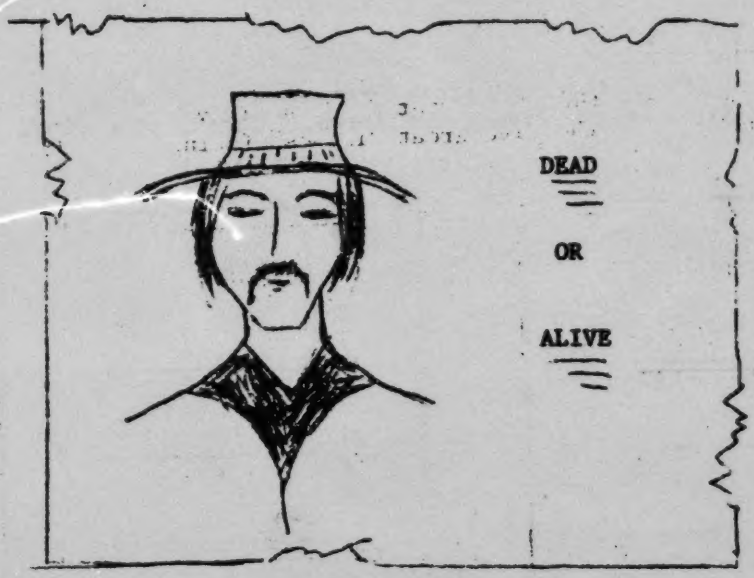
Goals:

1. Given an activity sheet, each student will, individually or as a member of a group, perform one of the social action activities on that sheet.

    a. In performing this activity at least seventy-five percent of the students should demonstrate that their performance is personally satisfying and worthwhile, given the problems of their urban environment.

    b. Also, while performing this activity, at least fifty percent of the students will respond to the teacher's queries, or indicate through the teacher's observations, that the students' behavior is creative -- that is, not repetitive or imitating.

WANTED

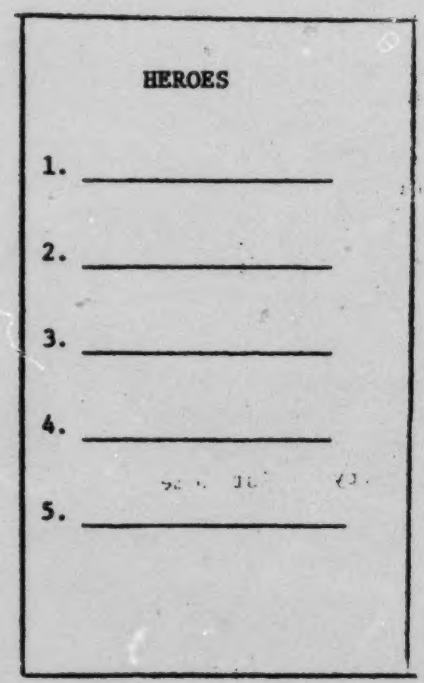


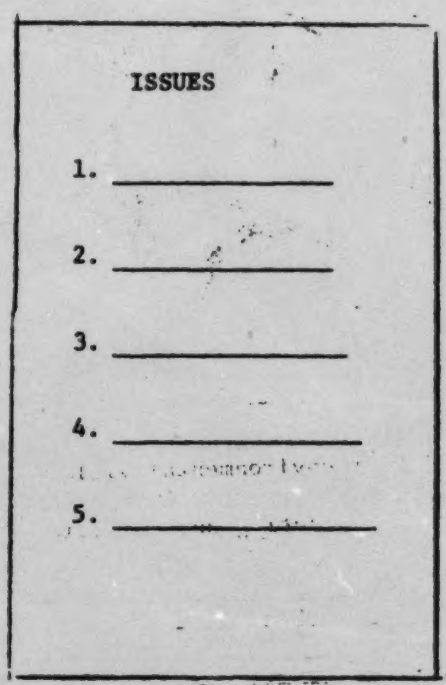
Post a list of environmental villains in your city - List some criteria for selecting such villains

1. _____
2. _____
3. _____
4. _____
5. _____

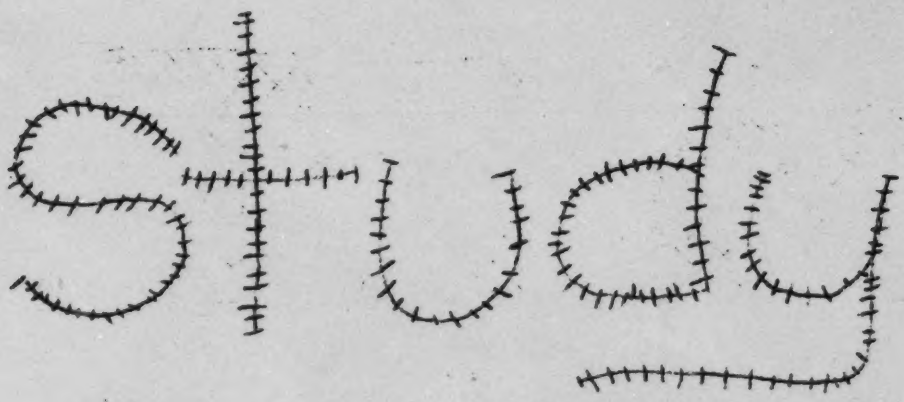
rank order

Interview adults on the five great "heroes" in your city (from 1 to 5), then the five great "issues" facing your city. . . .

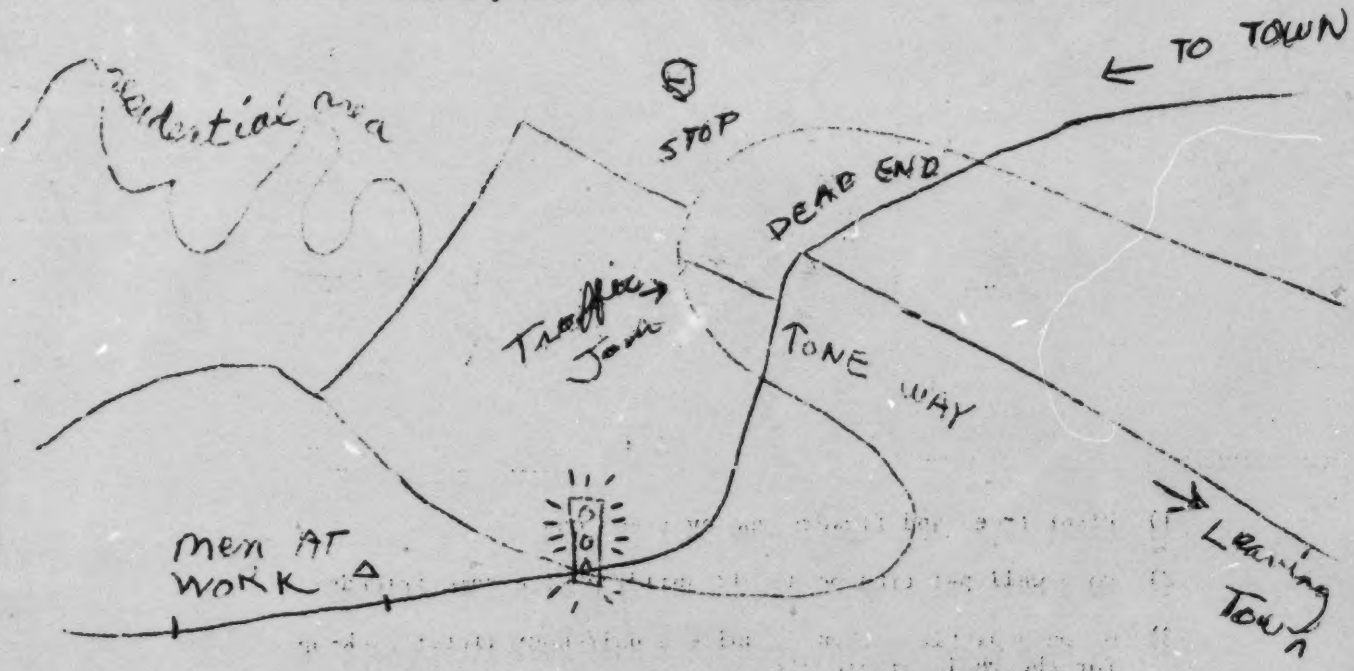




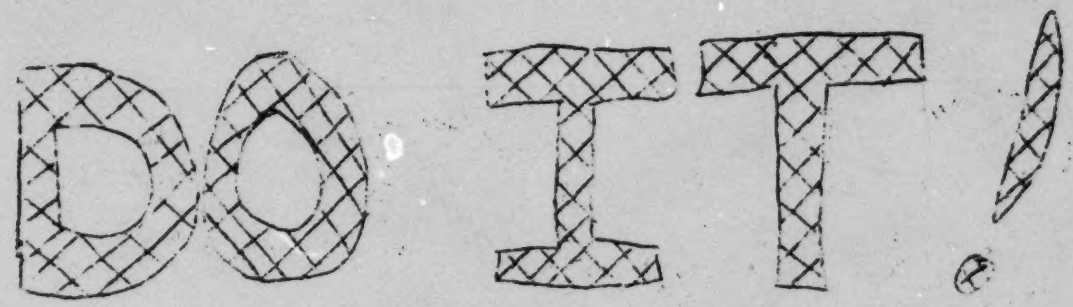
....Is there any relationship between the problems and the heroes??



the roads and highways within a five-mile radius of your school - Are there any one-way streets? over-crowded roads? seldomly used roads? old roads?



Would you make appropriate changes?? Why or Why not? (show changes by drawing a map and/or explaining!!



Make your city a better place by <u>YOUR</u> deeds!

1) Plant trees and flowers wherever you can

2) Do a wall painting on an old building with some friends

3) Go on a picnic - then organize a half-hour litter pick-up for the whole picnic site

4) Collect scraps and sculpt for your porch or front yard

campaign

Select an environmental problem facing your city. Now with your classmates, muster all the talent you possess to invent a CREATIVE campaign - then campaign to rally public opinion!!

1. List what you can do
2. DO IT!!!

YOUR CITY'S ALIVE - - EXPERIENCE IT

SOCIAL PARTICIPATION BOOK

NOTE TO TEACHERS

This unit is set up according to the following format:

- Information specifically for the teacher will be found on the yellow pages
- Information specifically for the students will be found on the white pages
- The unit is divided into three lessons with objectives and further instructions for each lesson found on a yellow page
- Following each of these three yellow pages you will find numerous exercises (on the white pages) for students to carry out
- You will notice that occasionally a yellow page will be mixed in with a group of white exercise pages. In this case you will find that this is an exercise in which you as the instructor must assist the students.
- Please also allow students to introduce and use exercises they have thought of as long as they meet the objectives.

CONTENTS

I. Position Paper and Unit Goals

II. Lesson #1: Introduction-Communications

III. Lesson #2: Group Experience and Skills

IV. Lesson #3: Action! Groups in Community

Environmental Education Project
The Florida State University
426 Hull Drive
Tallahassee, Florida 32306

Students should not play life, or study it merely, while the community supports them at this expensive game, but earnestly live it from the beginning to the end. How could youths better learn to live than by.... trying the experiment of living?

--Thoreau--

I. POSITION PAPER AND OBJECTIVES

1. Definition and what to get out of it:

The subject matter of all social studies is social behavior as man interacts with other men in his environment. Although this particular unit is an environmental approach to the study of the city, its overall objective is the ultimate goal of the social studies educator - for students to take action as social participants in the life of their community. Therefore, the first few sets of exercises are to acquaint each student with concepts and skills in group work, communication, and empathy. Experience with these skills will equip each student to become involved with his environment. The latter part of the unit consists of exercises in the "real world" giving students the opportunity to use group work and communication skills as a social participant affecting his environment. There must be continuity between the life of the city and the life of the student citizen and if each student accepts his role as a social participant he will achieve the objective of taking action and affecting the life of his city.

2. Goals of the Unit:

A. Each student will improve his ability to participate in group experiences dealing with his environment--

> Schmuck: "The important aspect is awareness of 'where we are' as a group in relation to 'what we are doing' and 'where we are going!'"*

B. Each student will learn to apply skills of communication in the classroom and community.

*Richard A. and Patricia A. Schmuck, Group Processes in the Classroom (Dubuque, Iowa: William C. Brown Company, 1971), p.25.

Schmuck: "Communication both verbal and non-verbal is the vehicle by which the group process occurs."*

C. Each student given "real world experiences (role playing or actual participation in the community) will increasingly express the behaviors associated with empathy.

Definition of empathy: the identification with or the vicarious experiencing of the feelings, thoughts, or attitudes of another; the imaginative projecting of one's own self (consciousness) into another being

Definition of participate: to have a share in common with others, to share

D. Each student using the skills of communication's group work will in some way change or attempt to change his environment (i.e., classroom, city, etc.).

Yellow Paper: "If through new modes of education the invisible private city is made visible -genuinely visible-to the young, they will not leave it unchanged."**

3. Models or Processes:

A. Group Work and Communication:

The processes of group work and communication are of great importance in preparing a student for his role as a social participant in his urban environment. Therefore, the following description of the development of a task group should give the teacher a feel for these two processes and their interconnectedness.

Development of Group:

"Groups develop along dimensions of emotionality and task performance. In beginning life of any group members must deal with the emotional issues of belongingness and trust. Groups with tasks to perform, then move into performance functions. Decisions must be made as to how work is to be accomplished. Patterns of work begin to develop while emotionality issues are simultaneously being resolved. The awareness of group development is important in considering individual student learning. Learning can be aided or impeded, depending on the prominent issues confronting the group's development."***

*Richard A. and Patricia A. Schmuck, Group Processes in the Classroom (Dubuque, Iowa: William C. Brown Company, 1971), p.27.

**John Bremer, "ABC's of City Learning," The Saturday Review, August 19, 1972, p.38.

***Schmuck, op. cit., p.25.

Students would do well to discuss their stages of development as a group. The important aspect is awareness of "where we are" as a group in relation to "what we are doing" and "where we are going."

B. Role Playing for Empathy:

Empathy is understanding another being, his feelings and beliefs, commitments and behavior. Obviously, empathetic behavior is quite a lot to expect out of an adolescent who is very caught up in his own feelings. Role playing, therefore, is a powerful tool that can be used to sensitize the student to other feelings as well as his own. Each student should have a chance to act out his own feelings in difficult situations and then to switch and step into another person's shoes. The more opportunities each student has to switch roles and experience other person's reactions the greater sensitivity he will have to the feelings of others. Without this sensitivity and concern for others one cannot be a responsible citizen or concerned participant in the life of his city.

Further Reading for Teachers:

Chesler, Mark and Robert Fox. Role Playing Methods in the Classroom. Chicago: Science Research Associates, Inc., 1966.

Fox, Robert, Margaret Barron Luszki, and Richard Schmuck. Diagnosing Classroom Learning Environments. Chicago: Science Research Associates, Inc., 1966.

Jones, W. Ron. Finding Community. Palo Alto, California: James E. Freel and Associates, 1971.

Schmuck, Richard, Mark Chesler, and Ronald Lippitt. Problem Solving to Improve Classroom Learning. Chicago: Science Research Associates, Inc., 1966.

Schmuck, Richard A. and Patricia A. Group Processes in the Classroom. Dubuque, Iowa: Wm. C. Brown Company, Publishers, 1971.

Wisniewski, Richard, editor. Teaching About Life in the City. Washington, D.C.: National Council for the Social Studies, 1972.

LESSON #1 INTRODUCTION - COMMUNICATIONS

Overall Goal: Each student will learn and apply skills of communication in the classroom and community.

Enabling Objectives:

- Given the experiences of the various exercises students will listen carefully and strive to overcome poor listening habits.

  For example, when listening to other students each student will be able to repeat correctly what the person before him has just said. Students will ATTEND (listen) to others who hold differing views from their own. In short students will overcome their habits of blocking out whatever the reason for the blockage might be.

- Given the experiences of the various exercises students will use a multi-sensory approach when communicating with others.

  For example, each student will use both verbal and non-verbal forms of communication. The term multi-sensory approach refers to the idea of sending messages that appeal not only to the sense of hearing (verbal), but also to sight, smell, touch and taste (i.e., facial expressions).

- Give the experiences of various exercises students will strive for greater precision in sending signals to others.

  For example, a student is trying to give a report to his group which he feels is most important. He gets right down to his main points using eye contact with the members of the group, speaks clearly, uses charts to explain his point. In short he is trying to send precise signals and get his message across.

- Given experiences of the various exercises students will interpret mixed signals from others and recognize that the signals are affected by the source's frame of reference.

  For example, John may suggest to his group that they calm down and get to work. At the very same time John may be shaking his feet and waving his arms around which seems most distracting to other group members. The members of the group will interpret these mixed signals keeping in mind that John is a very nervous person, and realize that although he is shaking his feet and waving his arms his real message is for the group to get to work.

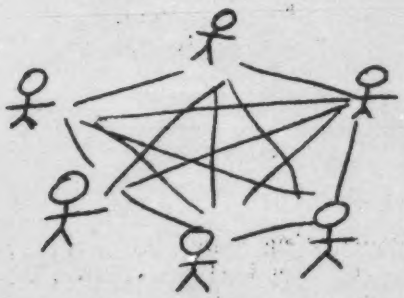
Procedure:

- **The springboard to this unit is the string exercise. The objectives cannot be met unless each student participates, therefore, it is crucial that everyone performs and answers the questions as his group carries out the exercise. Following the exercise the whole class could come together and discuss the final question (or the entire exercise). The teacher will be able to evaluate whether or not the students have fulfilled the Enabling Objectives and Overall Goal by watching their reactions to and participation in the various exercises.**

INTWINED!!!

Needed? Several balls of string

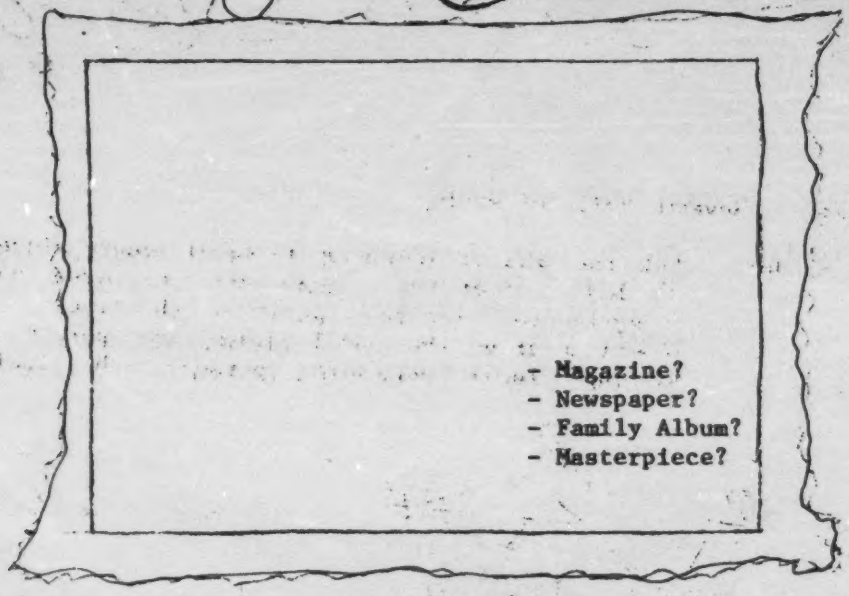
What to do: Cut the ball of string up in equal length pieces at least 4 feet long. Begin with one person holding a string to every other person in the circle. Continue around the circle giving each person a string going to every other person in the circle.



What is happening?

- How many strings does each person have?
- Let each person in the group tug at one of his lines. Who did he contact?
- How about one of the lighter persons sitting in the center of the string. Does the network you have made seem very strong?
- Several students could drop a few of their strings and see who they have cut out. What does this do to the group?
- Are these lines you've formed with the string anything like your own environment - like your own life?

Making Sense



- Each student can bring in a picture expressing a part of city life (from a magazine, book, family album, etc.) and place it in the box. Everyone in the class can write a few sentences about what he or she sees in the picture.

- Which of your senses are you depending on for receiving this message?

- Let's listen to how a few people feel about the picture. Did you agree or disagree in your short description?

- Why do you think different people saw some things you didn't see in the same picture?

- Do you think you could have seen more in the picture if you had worked in a small group? Why don't you try another picture and work in groups.

fieldtrip:

Take a special field trip. After you report to school one morning and go to the "field trip spot", everyone must communicate non-verbally with each other about some common experience . . . . or experience some common events relating to the environment. Why doesn't the whole class decide upon what to communicate about in this situation.

Maybe you could visit a natural area:

- a state park's natural or wilderness area
- a nature trail
- a national forest or park
- a city park
- an outdoors center
- a bird sanctuary or game reserve
- a seacoastal area, pond, or cavern

Maybe you could visit a man-made environment:

- a school building, a school yard
- a main street or industrial park
- a ghetto area
- a financial district or shopping mart

Between Classes

Stand aside and watch how others communicate without speaking --

Examples:

- What happens when someone pushes through the crowd? How do the different students react?
- How do students react to a teacher walking down the hall?
- How are a girl and her boyfriend communicating?

NOW!!

List as many forms of non-verbal communication as you see going in the hallway, keeping in mind eye contact, body movements (shruging shoulders, hand movements) as examples of communicating without speaking.

1.

2.

3.

4.

5.

6.

7.

8.

graffitti

"A rude inscription or drawing found on rocks or walls."

Where would you look for Graffiti in your city?

Collect samples of Graffiti (take pictures or copy it down on a tape recorder) that show:

Love ----------

Frustration -------

Sense of Fellowship -------

Concern for Others ------

Others ---------

- What do your findings communicate to you about your environment?
- How is this form of communication different from the string exercise?
- What senses are you depending on to relay the messages of the Graffiti to you?

Pantomine

Can you tell a story or describe an object by only using facial or bodily movement?

Could you be?

- an orange blossom
- a disposal
- an incinerator
- a tree
- others the class may add

- Work in small groups.
- Each group draw a number for one of these items to pantomine.
- Try to send signals to as many of the senses as you can. (Hint: think of them all.)
- The group will work together and prepare a communication signal that the class cannot miss.
- After each group has completed their pantomine, meet back and talk over your work. Did you feel like you had a good communication network set up within the group? — within the class? If not, where did you go wrong? Where did the breakdown in communications take place?

DEALER with a MARKED DECK

What do you say when you speak?

Everyone grab a card and look at the figure or picture on it. Simple? O.K. Someone volunteer to describe your figure or picture to the class. Meanwhile everyone else try to draw what the speaker is describing. (He has a time limit of 3 minutes.)

What's happening?

- Are you drawing something different than your friend? Why?
- Is the speaker very calm or is he getting nervous as his time runs out?
- What senses are you depending on to receive this message? What senses is the speaker using to develop and send the message to you?
- Try this same exercise in groups of 3 or 4 and see if your picture comes out any closer to being like the speakers. The speaker can also have a group help him to describe the figure to you.
- Does this exercise seem like any of your experiences in the classroom when the teacher or other students are describing something to you?

"Q U O T A B L E Q U O T E S"

"The only thing we have to fear is fear itself."

"A house divided against itself cannot stand."

"Love your enemies, for they tell you your faults."

"I would rather sit on a pumpkin, and have it all to myself, than to be crowded on a velvet cushion."

"Men have become the tools of their tools.

- The teacher or another student will repeat one of these quotes to a student. This student and each student after him will pass on the quote.
- The last person to hear the quote, stand up and repeat it to the class.
- Now the first person repeat what he heard.
- Is there some difference?
- Why are the two so different or alike?
- What happened to the lines of communication?
- Which of your senses were you depending on to give you this message?
- Have you ever had this sort of thing occur at home or in school?

- One Saturday why don't you go and sit at the corner of a busy intersection where there is a traffic light, and watch how the drivers communicate with others.

1) What do different drivers do when the light turns yellow?

2) What do some of the drivers do while the light is red?

3) How do different drivers approach a green light?

4) How do people respond to brake lights, turn signals, or headlights?

5) How do different drivers respond to pedestrians?

Look for other situations where you feel non-verbal communication is taking place, and make note of them. Perhaps you could make some suggestions to the class on how different means of communication could help overcome the city's traffic problem.

Ritual

any formal and customarily repeated act or series of acts; a ceremonial act or action.

Create a ritual for the following:

- Buying Land
- Regular Garbage Collection
- Riding the same bus, same elevator, and seeing the same sights every morning
-
- Others?

Note: You should try to read other definitions of a ritual and when you feel prepared, choose one of these acts. How will you express your feelings for these acts? Perhaps you could work well in a small group?

Dance

to perform a rhythmic and patterned succession of body movements.

Create a dance for the following:

- To overcrowding (in bus, ghetto, subway, etc.)
- To the cutting down of a forest for a new group of homes
- To a new highway going through your neighborhood
- To a new park in your city
- Others?

Note: You can choose music or poetry or just your own rhythm to help you with this dance. Think first about how you feel about this condition and then by yourself or with friends create a dance to express your feelings.

-- What type of Communication are you depending on?

-- Did the students who performed express any feelings about the acts or conditions? What were they?

-- Is this form of communication very effective?

Teacher:

This is an exercise that you need to help the students with:

1) Cut out 2 puzzles like the ones below and make 1 chart of where the pieces fit.

Puzzle A

Puzzle B

2) Place Student #1 & #2 back to back

Give:

[Puzzle A and chart of where the pieces fit to #1]

[Puzzle B to student #2]

3) Teacher will tell the students that each puzzle (A & B) has the same number of pieces; the same shape pieces; and the same colors.

4) [Student #1 will quickly fit the puzzle together & then will communicate to] → [Student #2 should try to put his puzzle together]

Rules:
- **a) only one-way communication from #1 to #2**
- **b) Student #2 cannot ask any questions**
- **c) They cannot look at eachother**

5) If the two are having trouble tell them that the puzzles are not exactly alike and see if they catch the difference, still using one way communication.

6) Finally allow them to use two-way communication and see if they can catch the problem.

7) It might be a good idea to show both puzzles to the class (excluding a few students who will participate in the exercise) and talk to them about the exercise first. You could then call in the two students who were out of the room and let them actually go through the exercise. This would enable the class to see communication or lack of communication in action.

8) Possible class questions:

- Where did the communication break down?

- Does it help to have two way communication?

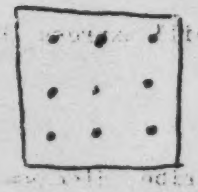
- What did the students assume when the instructor stated "the puzzles have the same number of pieces, the same shape pieces, and the same colors?"

- Can you think of other examples of communication breakdown in your own life?

Teacher:

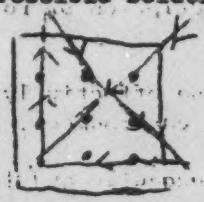
- **Instruct students to draw a box on a piece of paper**

- **Ask them to draw 3 rows of 3 dots each <u>right inside</u> the box and show them this diagram to be more explicit.**



- **Now instruct the students to draw 4 straight lines connecting all nine dots <u>without</u> removing their pencils from the paper**

<u>For Teacher</u>:
Possible solution



Ask students: (Possible questions):

- **What seems to be the problem?**

- **If a few students solve the problem ask them to explain it to the class.**

- **Ask why you think so many could not solve the problem.**

- **Are we used to thinking "inside" squares, inside our own personal lives and environments?**

- **How does this way of thinking hurt our communication with others?**

LESSON #2: Group Experience and Skills

Overall Objectives:

- Each student will participate in group experiences dealing with his environment.

- Each student given 'real world' experiences will express the behavior of empathy.

Enabling Objectives:

- Given task group exercises students will describe, discuss and be familiar with the developmental steps the group went through as they attempted and completed their task (see Introduction for these developmental steps)

- Given role playing exercises students will express the behaviors of empathy (see Introduction for further description of role playing)

- Given a variety of exercises students will use effectively the group structure to change something in their environment.

- Given a variety of exercises students will recognize and list other group memberships they hold.

Procedure:

Allow students to experience at least two of these exercises (one task group; one role playing). We realize that there are many types of groups, but for the purpose of this unit we are not as concerned with listing and describing as we are in students actually experiencing group work. The major emphasis is upon the task group because this is often the type of group that the social participant must deal with. Equally as important is the student's participation in role playing experiences giving him insight into the feelings of others. The remainder of the exercises can be used to help the student become more aware of groups he comes in contact with in his environment. You will be able to evaluate the students by watching them as they participate in these exercises.

EMERGENCY!

- How do people act in an emergency?

- How do you think you would react to an emergency in a strange environment?

~~*Try this:~~

~~Divide the class up into several groups:~~

- pilots and co-pilots (2-4 people)

- stewardesses (3-6 people)

- hysterical passengers (3-6)

- fairly calm passengers (remainder of the class)

- Each group get together and look at the Emergency Procedures chart and think of what action you would take if you were in one of these roles.

- Set the room up so you can actually be "in flight."

- Try the Emergency Procedure and see what happens.

*Questions you might want to ask:

- Which groups were most helpful - most harmful in the procedure?

- How did or didn't the stewardesses persuade the hysterical passengers to calm down in order to carry out the procedure?

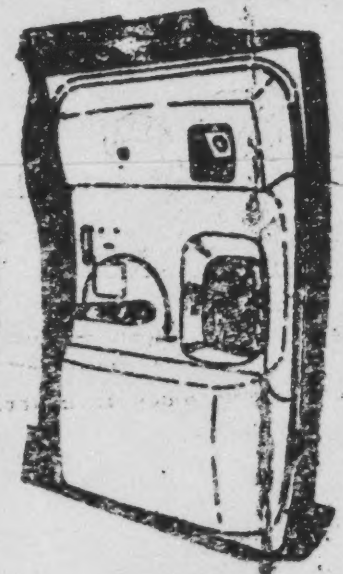
- How did the pilots and co-pilots first inform the passengers of the problem?

*TRY AGAIN:
- Take a "Communication Check"
- Now that you have <u>acted</u> out the situation and tried to <u>understand</u> what happened why don't you try out the total procedure again.
- This time try to improve the participation of each group member. What does it mean to participate?
- Does the procedure go more smoothly the second time?

B-747

DELTA

EMERGENCY PROCEDURES



In the event of an emergency, rotate door handle 180 degrees toward the rear of the aircraft, push outward on the door and stand clear. The door is automatically powered open and the evacuation slide deployed.

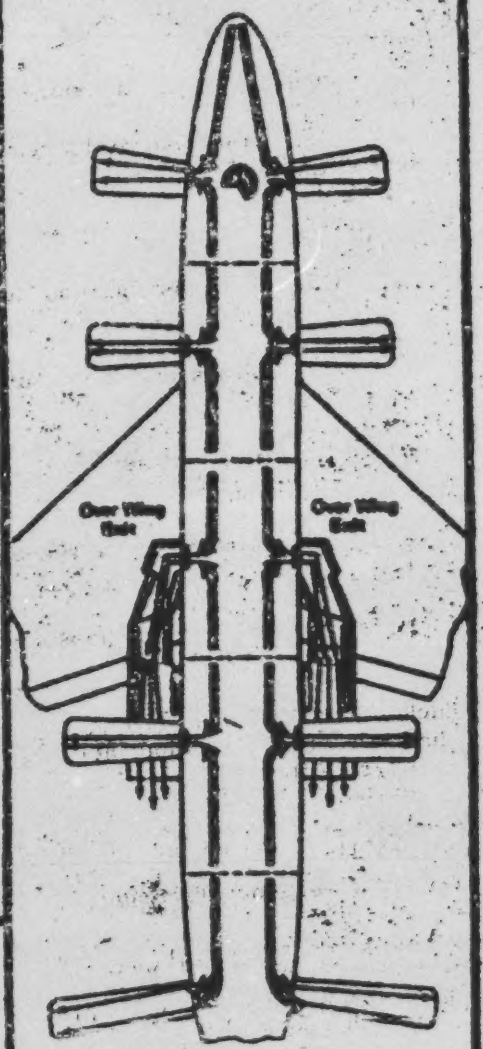
DOOR EXIT

Jump onto the slide using the inside of the two slide bars.

Do not attempt to slow downs descension path will reduce your speed at the bottom.

Move quickly away from the slide.

16 MAIN LEVEL EMERGENCY EXITS



Emergency evacuation slides are located at each of the main level doors.

OVER WING DOOR EXIT

When the over-wing slide is deployed the "Safety Path" indicator must be [illegible] cannot be seen more to the downside exit.

[illegible]

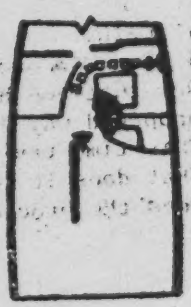
[illegible] slide.

UPPER LEVEL EXIT

Upper level passengers are to descend the stairwell to the main cabin and evacuate through the nearest exit.

ALTERNATE UPPER LEVEL EXIT

Upper level passengers unable to descend to the main cabin may exit the crew rest to door located forward and to the right of the lavatory. A crew member will open the door and inflate the slide should the exit be needed.



Communication Check "A"

Have you been working in a task group?

If so, why don't you take a few minutes out for this check:

	All of the time	Most of the time	Some of the time	Need to improve
a) I feel others in the group are hearing me				
b) I feel my ideas are seen as helpful in fulfilling our task				
c) I am trying to recognize helpful ideas given by other group members				
d) I am trying to listen to other ideas that are contrary to my own				
e) I am trying to be aware of the feelings of other group members				

*Compare your answers and discuss them with the group. Now try the exercise again.

PRIORITY

HIGH
↕
LOW

I. Sit alone and list ten things your city needs now to enhance (improve) the quality of human life.

1. _____ 6. _____
2. _____ 7. _____
3. _____ 8. _____
4. _____ 9. _____
5. _____ 10. _____

Number these needs one to ten, from high to low priority.

II. The City Council now announces it has money to meet three or four of the city's needs - your class should present a list of priorities. Do a class list of ten in rank order.

1. _____
2. _____
3. _____
4. _____
5. _____
6. _____
7. _____
8. _____
9. _____
10. _____

What problems did your group face in listing priorities? What does this indicate about your group?

MESSY CLASS?

DIRTY LUNCHROOM?

- Maybe a few students have noticed how messy the classroom looks by the end of the day or the lunchroom after the last lunches.

- What can be done? How can you make other students realize how bad this problem is?

- Ask your principal to stop the custodians from cleaning up the particular area you are concerned with for a week.

- Do you think people are beginning to recognize the problem?

- By Friday most students will probably find it hard to even eat their lunch because the lunchroom is so cluttered and dirty. What immediate action can they take?

  - Perhaps a work party
  - Maybe teachers could pitch in
  - Try to develop some groups to carry out different parts of the "clean up."

- Do you think those students who participated in the "clean up" will be so careless next time?

- Do you have any feelings for the custodian whose job it is to clean up the classrooms and lunchroom every day? What are they?

- Does the way you and your friends treat your school environment reflect the way you treat your home, yard, or city streets?

PANTOMIME

Try to tell a story or describe an object by only using facial or bodily movements:

- Full school bus on a Friday afternoon
- Subway rides in the rush hour
- Elevator ride with the elevator getting stuck after riding to the 20th floor
- Policeman trying to direct traffic downtown during early morning rush
- Two little children sitting in church or synagogue with their parents

- Have you ever been in one of these environments in your city?
- What other types of groups have you been in that are similar to these?
- How do you communicate with the other participants in these groups or do you communicate with each other at all?
- Do you think that better communication or group work could change any of these environments? How?

PUBLIC INTERVIEW:

- We need a volunteer to come up and sit in front of the class. The interviewer (teacher or other student) will go and sit at the volunteer's desk.

- The volunteer may choose what he'd like to talk about

  a) How he communicates with others in his city (his environment)

  b) His different group memberships or

     groups he would most like to belong to

  c) The feelings he holds about his city and its problems

- The volunteer may 'pass' whenever he does not wish to answer a question or he may say "thank you for your questions," if he wishes to end the questioning.

- The interviewer will ask as many questions as possible that may help the volunteer to express his ideas more clearly to his classmates.

- After the interview is complete, the whole class may discuss some of the chosen topics. Did the views of the volunteer affect them?

Communication Check "B"

Have you been working in a group? If so why don't you take a few minutes out for this check:

Ask these questions:	All of the time	Most of the time	Some of the time	Need to Improve
a. I am <u>listening carefully</u> to be sure I am hearing what the other group member says before evaluating.				
b. I am using a multi-sensory approach in my communication with other group members.				
c. I am saying what I really think rather than "following the leader."				
d. I am repeating myself because I know that mixed signals must be clarified.				
e. I am making it possible for others to tell me different ideas.				
*Compare your answers and discuss them with the group. Now, try the exercise again.				

What Channel?

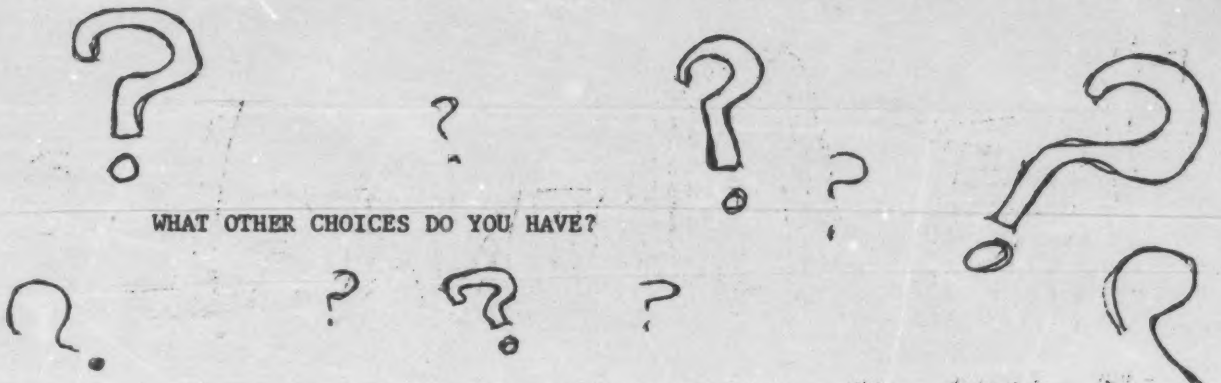
- Have your T.V. ready or video tape and watch a schoolboard meeting or city council meeting on an urban environmental problem.

- Do these public servants have many tasks facing them? Give some examples from what you've viewed.

- As you watch, look to see if the group gets along or do they disagree - how violently?

- Do you agree with the views some of the members are expressing? What would you do about the problem if for one day you could be the councilman?

- Do you think the members of the group will change your own environment in any way by their decisions?



WHAT OTHER CHOICES DO YOU HAVE?

- Choose an important city issue to discuss . . . . pollution
  housing
  welfare
  cost of electric power
  others?

- After you have chosen an issue define the two opposite positions one may choose.

Example: Pollution problem

X_____X

Do nothing because it really isn't a problem

Let the Federal Government take over your city and clean it up.

- Your job is now to identify other positions in the issue and try to place them on the continuum, both in relationship to the poles and to the positions already placed.

- Try this same exercise with several different issues. Does the class seem to find many alternatives?

WHO IS RIGHT?

Several of you will be involved in a role-playing activity before the class regarding a piece of land about 15 miles southeast of your city. Currently, this is forest land, with part of the "X" River running through it. There are no houses on the land, although a county highway now passes by the front section for about 1/2 mile. The total amount of land covers about 250 acres. The land is owned by the county, which is considering how it should be used. The class represents the County Board of Supervisors. Each person playing a role is trying to pursuade the Board to take specific action toward using this property. The object of the class is to identify several different views of nature which are represented by the different persons playing the roles they are given.

- 4 students draw cards to see which role you will play.

Roles for Roleplaying

A. You are a builder, who wants to develop a subdivision of middle-priced houses on the property. You ask the County Board to zone this area for residential housing, and to give you permission to put up approximately 5 houses per acre. Your main argument is that as your city is growing so rapidly, more and more people are anxious to live out in the country. They need houses, and you can provide them on this land. This will bring stores, shops and jobs to this part of the county, and benefit everyone.

B. You are a member of the Audobon Society, and President of the local Birdwatchers Club. You have lived about 3 miles from this piece of land for 20 years. You argue that the area under consideration is one of the most beautiful nature spots in the county, and that it should be preserved in its natural state so that people will be able to enjoy the wild birds and animals living there in their natural state. You might also point out that much of the county is being developed and that before long people will have no natural spaces left to enjoy. You would be willing to make some improvements, such as hiking trails and picnic benches, but stress that this land should be preserved in its natural state.

C. You are the president of a large mining company. Your engineers have discovered strong evidence that this stretch of land contains a rich vein of copper. You are willing to mine the area for copper, and build a large factory to process any copper which is mined. Many new jobs will be created for the people of the area, and much money will be brought into the county. Copper mining might cause some damage to the environment, through the open pits which are necessary. However, you argue that the price is more than offset by the value which the operation will bring to the people of your city.

WHO IS RIGHT? (Continued)

D. You are a local representative of a national lumbering company. You want the county to permit the clear-cutting of the trees on this property. You argue that your company is environmentally-minded, and will replant trees in a scientific way for every acre which is cut over. This will bring jobs to the area, provide an economic value from the land, and guarantee the continuation of natural forest lands in the future.

- Each player will have a chance to make his appeal to the Board (The class).

- It is up to the Board to identify several different views of nature which these persons represent.

- It is also up to the Board to think of some alternative uses of the land.

- Who was most persuasive in his appeal?

- Did the four role-players seem sensitized to the feelings and beliefs of those they played?

- Why don't other members of the class try the same exercise again and try to express their understanding of the characters and situation?

NASA - DECISION BY CONSENSUS

FIRST SECTION (to be taken by individuals). Instructions: You are a member of a space crew originally scheduled to rendezvous with a mother ship on the lighted surface of the moon. Because of mechanical difficulties, however, your ship was forced to land at a spot some two hundred miles from the rendezvous point. During the landing much of the ship and the equipment aboard were damaged, and since survival depends on reaching the mother ship, the most critical items still available must be chosen for the two-hundred-mile trip. Below are listed the ten items left intact and undamaged after landing. Your task is to rank them in order of their importance allowing your crew to reach the rendezvous point. Place the number 1 by the most important item, the number 2 by the second most important, and so on through number 10, the least important.

_____ Food concentrate
_____ 50 feet of nylon rope
_____ Parachute silk
_____ Two 100-pound tanks of oxygen
_____ Map of the stars as seen from the moon
_____ Life raft
_____ 5 gallons of water
_____ Signal flares
_____ First-aid kit containing injection needles
_____ Solar-powered FM receiver-transmitter

SECOND SECTION (group consensus). This is an exercise in group decision-making. Your group is to employ the method of group consensus in reaching its decision. This means that the prediction for each of the ten survival items must be agreed upon by each group member before it becomes a part of the group decision. Consensus is difficult to reach. Therefore, not every ranking will meet with everyone's complete approval. Try, as a group, to make each ranking one with which all group members can at least partially agree. Here are some guides to use in reaching consensus:

1. Avoid arguing for your own individual judgments. Approach the task on the basis of logic.
2. Avoid changing your mind only in order to reach agreement and eliminate conflict. Support only solutions with which you are able to agree to some extent, at least.
3. Avoid conflict-reducing techniques such as majority vote, averaging, or trading in reaching decisions.
4. View differences of opinion as helpful rather than as a hindrance in decision-making.

On the Group Summary Sheet place the individual rankings made earlier by each group member. Take as much time as you need in reaching your group decision.

KEY. Take the difference between your ranking and the ranking on the key. Add the differences. The lower the score the better. These answers are based on the best judgments that are now available to you. They are not absolute answers.

8	Food concentrate	Supply daily food required
4	50 feet of nylon rope	Useful in typing injured together; helpful in climbing
5	Parachute silk	Shelter against sun's rays
1	Two 100-pound tanks of oxygen	Fills respiration requirement
3	Map of the stars as seen from the moon	One of the principal means of finding direction
10	Life raft	CO_2 bottles for self-propulsion across chasms, etc.
2	5 gallons of water	Replenishes loss by sweating, etc.
7	Signal flares	Distress call when line of sight possible
6	First-aid kit containing injection needles	Oral pills of injection valuable
9	Solar-powered FM receiver-transmitter	Distress-signal transmitter -- possible communication with mother ship

- What types of feelings did you have as you attempted to make your decisions alone?
- Did the group have any obstacles to overcome as it attempted to make its decisions?
- Were you satisfied with most of the decisions the group came to?
- Do you feel everyone was important and took part in this group decision? How?
- After you've compared your group findings with the key and your personal decisions with the key - who came closer to the correct order? Why do you think this happened?
- Take another "Communications Check" and then try another group work exercise - The Kerner Commission: Civil Disorders. Perhaps you will be able to work more easily after understanding how the group communicated during the NASA exercise.

KERNER COMMISSION: CIVIL DISORDERS

- You are one of 1200 persons interviewed from 20 cities throughout the country where racial riots occured in 1967.
- You are a black citizen from one of these cities and you had many grievances to report to the interviewers for the Kerner Commission.
- Below are a list of grievances you and other black citizens have made about deplorable conditions in your cities.
- According to your own feelings please rank these grievances from 1 - 12 (1 most serious problem to 12 least widespread and least serious problem).
- After you have ranked these grievances from one to 12 gather into your neighborhood group and come to a group decision as to what your main problems were at that time. You need to agree and send in the list to the Commission.
- After your neighborhood decides, you receive a letter from the Commission showing you how the rest of the neighborhoods in the other cities reacted. Did your group ranking differ much from those found by the Commission? Did your personal findings differ?
- What did this experience tell you about your ability to "walk in someone else's shoes?"
- Did the fact that you worked in a group help you find the answers others had given?

	Your Ranking
A. Inadequate Education: de facto segregation, poor quality of instruction and facilities, inadequate curriculum, etc.	_____
B. Disrespectful White Attitudes: racism and lack of respect for dignity of Blacks.	_____
C. Inadequate Municipal Services: inadequate sanitation and garbage removal, inadequate health care facilities, etc.	_____
D. Discriminatory Police Practices: physical or verbal abuse, no grievance channels, discrimination in hiring and promoting Blacks, etc.	_____
E. Inadequate Housing: poor housing code enforcement, discrimination in sales and rentals, overcrowding.	_____
F. Inadequate Welfare Programs: unfair qualification regulations, attitude of welfare workers toward recipients.	_____
G. Poor Recreational Facilities: inadequate parks, playgrounds, etc. Lack of organized programs.	
H. Unemployment and Underemployment: discrimination in hiring and plcement by organizations or by unions. General lack of full-time jobs, etc.	_____
I. Administration of Justice: discriminatory treatment in the courts, presumption of guilt, etc.	_____
J. Inadequate Federal Programs: insufficient participation by the poor, lack of continuity, inadequate funding.	_____
K. Discriminatory Consumer & Credit Practices: Blacks sold inferior quality goods at higher prices, excessive interest rates, fraudulent commercial practices.	_____
L. Unresponsive Political Structure: inadequate representation of Blacks, lack of response to complaints, obscurity of official grievance channels.	_____

KEY - KERNER REPORT FOUND

A. 4

B. 7

C. 10

D. 1

E. 3

F. 12

G. 5

H. 2

I. 8

J. 9

K. 11

L. 6

FREEWAY COMING THROUGH

- Look at the map of your city that has been posted on the board or projector

- The map has several lines through it which are possible routes for a new freeway to take

- Choose which route you are most in favor of and write its number down on a piece of paper

- Have a short class discussion on the good and bad points of each route

- Now each student must take the role of advocating another route

Example: If you originally chose Route #1 then you must now argue in favor of Route #2 or #3.

- The class will divide into as many groups as there are route selections. The group will work together for a while to plan how they will defend their route selection. With the help of the teacher you will carry on a debate to choose the best route - Remember you must defend your new choice whether you agree with it or not.

- Is it hard to convince others that your choice is the best? Work with your group & maybe you can think of some persuasive tactics.

"READY FOR LANDING" - BUT WHERE?

Your city is planning to build a new airport, but where? There are two different pieces of land that could be used. The Aviation Authority is having public hearings before it makes its final decision. Why don't you take part in the decision?

- Each student take a role card:

  #1 - 5 Citizens living near the favored site (Site #1)

  #6 - 10 Businessmen with businesses near Site #1

  #11-15 Citizens living near Site #2

  #16-20 Aviation Authority Members

Consider your roles carefully. What type of values are you expressing in your choices for the different sites? Do you want to express these feelings outright to persuade others to join your viewpoint?

Positions:

#1 - 5 These citizens are against the airport being placed near their homes at Site #1.

#1 You are a senior citizen who has a heart condition. You are afraid the noise and commotion will make you overly nervous and affect your heart.

#2 &3 You are a married couple who just bought a very old historic home almost on top of the site #1. You've spent the last year renovating the home for the benefit of your family and the community. If the Aviation Authority chooses Site #1 you could possibly lose your home - or part of your yard.

#4 You are a high school student who has done a great deal of study on pollution. You live near Site #1 and you are very worried about the problems noise pollution will cause in the neighborhood.

#5 You are a fishing enthusiast who lives in the neighborhood near Site #1. There are several good fishing ponds in Site #1 (the only ones in town) and if the airport is put in Site #1, there will be no place to fish.

#6 - 10 This group is in favor of the airport being built at Site #1.

#6 You are a wealthy landowner and it just so happens that you own most of Site #1. Needless to say there is a great deal of money for you if the Aviation Authority chooses Site #1.

#7 You are a small motel owner whose motel is located just a few blocks from Site #1. You would certainly like to have the business from the new airport.

#8 You are Mr. 6's Real Estate Agent and if you could sell Site #1 for Mr. 6, you certainly would make a nice commission.

#9 & #10 You are two business partners. You own an import-export store near Site #1. A new airport close by could cut down many of your costs.

#11 - 13 These citizens are against Site #2 being chosen

#11 You are a cattle rancher and you don't want the airport at Site #2 because you are afraid what the noise and air pollution might do to your cattle.

#12 You are a farmer who raises several different crops near site #2. You are afraid that your irrigation supply will be cut off if the airport is built at Site #2.

#13 You are a camping enthusiast and because Site #2 is full of forest and more open areas you'd hate to see this beautiful campground destroyed.

#14 - 15 These people are in favor of Site #2

#14 You are a travel agent who has his business near proposed site #2. Until this time your office has been almost out of town, but if Site #2 is chosen, you will really be into some business.

#15 You are an elderly lady who owns a great deal of property in Site #2 and if you could sell the property you could move into town and feel more secure plus have a little money on the side.

#16-20 Aviation Authority

#16 & #17 You are from another city nearby and both of you would rather see the airport built in your town where you have large financial holdings. You were chosen because it was believed that you would be good mediators. Little does anyone suspect your real desires.

#18 You are a very interested citizen who is also an avid environmentalist. It was because of your concern about what effects this airport might have on your city's environment that you joined the Aviation Authority in the first place.

#19 You are a very wealthy and prominent citizen. Your family has been active in city affairs for decades and it seemed only natural for you to join the Aviation Authority. Mr. #6 is an old family friend, but Mr. #14 has a travel agency that you own some stock in. This could be an interesting meeting for you.

#20 You are a former mayor and are well acquainted with most of the city's citizens. You began work to obtain an airport for your city years back. You had no idea there would be so many different feelings about it now.

- After each student has his card and reads about "himself", the Aviation Authority members will decide how to carry the meeting out (Example: Call on each person or just one representative for all interests)etc.

- The Aviation Authority will establish the rules and the meeting will come to order.

- The different proponents and opponents may organize themselves in any way they choose. They may want to work individually or you may find more chance for success if you work with others holding your same view. Perhaps you will also find it helpful to take a "Communication Check" during the meeting.

- When you have completed the exercises maybe you would like to discuss some of the following concepts: communication, persuasion, empathy, group work, city, environment, etc.

RAINDROPS KEEP FALLING -

Your community has several small parks in the downtown area. The bus company wants to use part of the land in these park areas to put up shelters for bus riders. The City Council is holding public hearings to discuss the matter. Why don't you help them.

#1 A bus company spokesman who feels a need for the shelters to help business.

#2 A bus passenger who has been drenched a few times too many as he/she waited for the bus.

#3 An elderly citizen whose great-grandfather had founded the city. He and the other founders had planted a garden where the parks are today, and your grandmother had begun a memorial garden where the shelters are to be built. You just can't let this special piece of your city be lost forever.

#4 You are a science student and have been studying the problem of our earth's oxygen supply. You become a "keep off the grass - it produces your oxygen for tomorrow" nut and you take this bus shelter as a direct challenge. You see concrete creeping in everywhere - the only two blocks of green grass and trees downtown are now being eaten up by the "concrete monster."

#5 The Rest of the Class: You are the committee from the City Council who is going to listen to each one of the citizens beginning with #1 to #4.

- How does the problem seem to get more complex?
- What different values are reflected by each citizen's views?
- What alternative solutions are open for this problem?
- Allow a short debate among the four different citizens. Who is most persuasive?
- Can they come to some solution that will make each one happy?
- If the group becomes slowed down take a "Communication Check" and try the meeting again.

0

C E L E B R A T I O N 0

Participate (To have a share in common with others, to share) in the celebration of:

First robin of spring

Urban hero

New laws

New park, hospital etc.

Death of 6 sewer rate

- How would you celebrate? parade, party???

- What does it mean to celebrate?

- What does it have to do with SOCIAL PARTICIPATION?

VALUE SHEET

Each student may read the quote and answer the questions on his own sheet of paper. Some of the answers may be read anonymously and there may be time for open discussion on a few of the questions.

"I would rather sit on a pumpkin, and have it all to myself, than to be crowded on a velvet cushion."

- What is the speaker trying to say?

- How does he feel about "being crowded?" Try to expand on his feelings of "being crowded" - Where else besides his velvet cushion might he feel closed in?

- What does the speaker say to <u>you</u>?

- What could you actually <u>DO</u> about changing the way your environment is? Whether it is a pumpkin, velvet cushion, school, home, or other place?

Lesson #3: ACTION! GROUPS IN COMMUNITY

Overall Objective:

- Each student using the skills in communication and group work will in some way change or attempt to change his environment.

Enabling Objective:

- Given choices of exercises students will experience "real world" activities in and outside the classroom.

- Given choices of exercises students will use skills of communication and group work as social participants in these "real world" activities.

Procedure:

- The procedure for this lesson is up to the teacher and students. There should be options however for students to choose from as many activities as possible including projects they may think of on their own. Encourage students to use the skills in communication and group work that they have been familiarized with in previous lessons. Do not let anyone fall to the "wayside" - be sure he "acts" no matter how large or small you feel his contribution may be.

  During each activity ask students to reflect on their performance in the group. Have them identify problems in their performance - and practice group work again to improve the interaction and overall performance.

BRAINSTORM

Your city, like mine, has its pollution problems. In fact, we seem to be increasingly overwhelmed by crowding, over consumption of power, dirty air, filthy water, etc. Get together with a group of adults, or with a group of friends, and try to brainstorm a list of the things "we" can do about pollution. Make sure the emphasis is upon DOING-YOUR DOING.

Here are some openers:

1. Use reusable containers...
2. Reduce consumption of paper goods (i.e., towels,tissues,...)
3. Avoid over packaged food
4. Choose returnable bottles
5. Recycle newspapers, steal cans, etc.
6. Others?
7.
8.
9.
10.
11.
12.
13.
14.
15.
16.
17. Run washers at full capacity
18. Conserve power (turn off lights and appliances)
20. Others?
21.
22.
23.
24.
25.
26.
27.
28.
29.
30.
31.
32.

HEADLINES

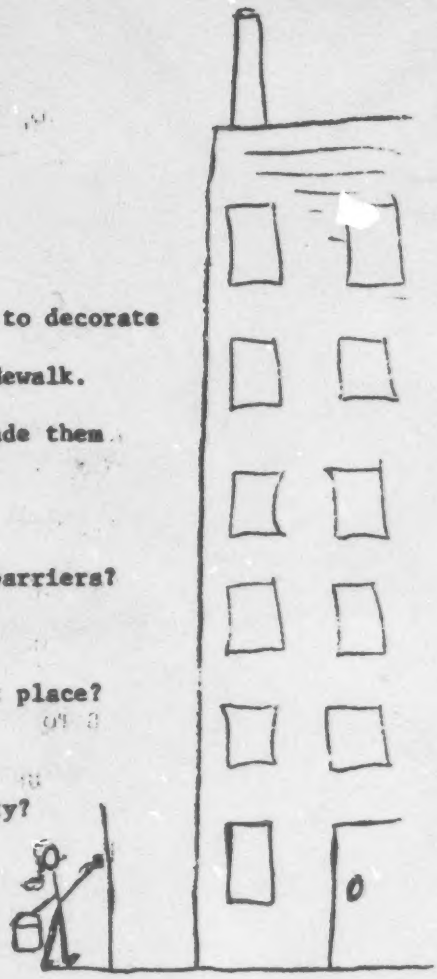
You may be interested in a particular problem threatening the environment of your city. If so, collect newspaper clippings, magazine articles or any other news item that deals with the problem. You might be able to find out what other cities did about the same threat. When you've done considerable research take action! With the facts you've gathered, there is no stopping you.

- Perhaps, you could write your congressman

- Write a letter to the editor of your paper

- Produce your own news article with some other classmates and distribute it to your parents, neighbors, friends, etc.

NEW BUILDING GOING UP?



Why don't you and some of your friends offer to decorate the barriers between the construction and sidewalk. Who should you contact? How would you persuade them to give you their permission?

What would you like to paint or draw on the barriers?

Why would you want to paint them in the first place?

Do you think it would do anything for the city?

BLOCKED WATER CLOSETS

A typical large city uses 70 MILLION GALLONS OF WATER PER DAY.

Resulting in this WASTE --

-17 TONS--ORGANIC SUSPENDED SOLIDS

-17 TONS--ORGANIC DISSOLVED SOLIDS
(including 2 tons of detergents)

-8 TONS--INORGANIC DISSOLVED SOLIDS

-60 CUBIC FEET OF GRIT

Get a dozen friends. Go around the neighborhood collecting bricks and large rocks (don't get stoned). Then, visit all your friends and neighbors and place a brick in their toilets to save water.

CELEBRATE!

CELEBRATION - "To observe a notable occasion with festivities"

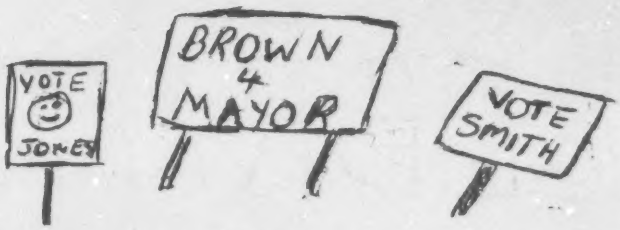
GET A COMBO, SOME FRIENDS, AND A PLACE - HOLD A CELEBRATION

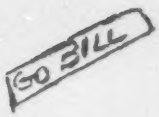
- Celebrate the saving of an historic building

- Celebrate the inauguration of mass transit

- Celebrate any community event that has meaning to you as a citizen

ELECTION TIME?





If so your city is probably full of posters and signs.

Why don't different groups or individuals take a poll of the signs in each of their neighborhoods during and after the campaign.

What were your findings?

How does your neighborhood feel about this means of obtaining votes?

What could you or your group do about the signs?

If you decided to do something, how would you go about it?

ARE YOU A SOCIAL PARTICIPANT IN THE LIFE OF YOUR CITY?

To participate is to have a share in common with others, to share in the life of your city.

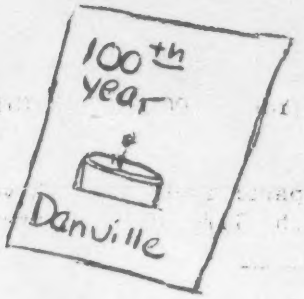
Quite often you probably do something and you don't even realize it. Let's see if someone else notices.

- **Put up pieces of paper all around the room with each student's name on it.**

- **At any time that a student is acting as a social participant (in classroom or outside) and he notices it, he may list it on his sheet of paper. However, he may not even realize an action (example: dropping paper on the floor) and in which case another student may add this to the student's sheet.**

- **These sheets will help each student see how he communicates with others; how he works with groups; what he is participating in - in short how he is affecting his environment.**

COLLAGE OF POSTERS



- Why don't you see if you can help publicize a public event?

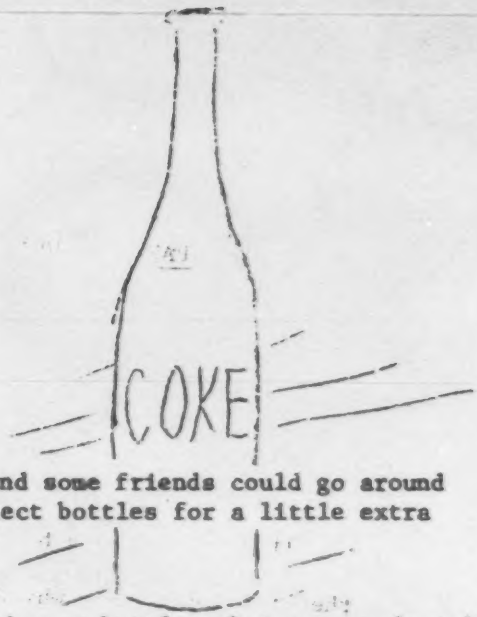
- You could help make some posters, call citizens, carry signs etc. to publicize such events as the community art show, the city's birthday, election day, and other community events.

- Talk to your parents - maybe they know of some events you might want to help with.

PAPER DRIVE!

If you'd like to be "part of the solution", then why don't you begin at home by collecting your old magazines and newspapers. Perhaps, your whole class or school could take part in this project. You can probably even make some money from the paper company to fund another project or solve another problem with.

NO DEPOSIT - NO RETURN



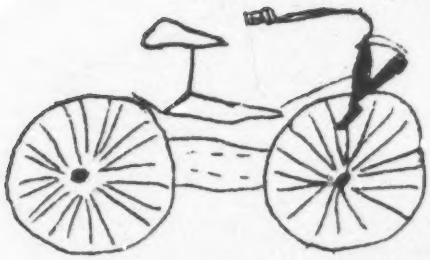
- Perhaps one weekend you and some friends could go around the neighborhood and collect bottles for a little extra money.

- What happens when you find some bottles that say no deposit - no return?

  Do you leave them?
  Keep them?
  What alternatives do you have?

- What problems do no deposit - no return bottles solve? What problems do they create?

- What other items in our environment cause the problem of no deposit - no return?



HAVE YOU BEEN RUN OFF THE ROAD?

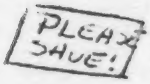
- You've probably been run off the road as you tried to ride your bike through town.

- Why don't you contact some city officials and see if they can't provide a city bike route.

- You and some of your friends could certainly give them suggestions on where to put it and how.

- Mayne if there were a good, safe bike route then more would get out of their cars and onto their bikes.

SAVE THE JUICE!



- Worried about your city's power supply?

- Why don't you start a "save the juice" campaign beginning at home and see if you can't convince your school, your big city office buildings and others to join.

- Just a little note or sticker by every light switch will be a helpful reminder to you as you leave your room or to the teacher or businessman as they leave their classrooms and offices at the end of the day.

ORDER IN THE COURT!

- Would you like to know more about your court system?

- Why don't you contact a judge or another court official and try to make plans for a Youth Council.

- The Council could be made up of students who are interested in the court system and want to take part in its decisions.

- Working with the court officials you can decide the role of the Council.

- You might hear trials concerning youth and recommend certain actions to the judge.

- You might listen to all the cases in a court and choose particular ones of interest to the group. The group could then write their feelings in a report to the judge or in a school newspaper.

BEAUTIFY YOUR SCHOOL

Does your school have many flowers or plants?

Is it a very cheerful environment?

- **You could start a garden right in your classroom with potted plants.**

- **You could actually grow a garden on the school grounds. Maybe flowers, small trees or vegetables.**

- **Contact your principal, your local garden club, your parents and anyone else that could give you some helpful hints.**

PAPER! PAPER! PAPER!

- Are you concerned about the disappearing forests?

- Do you want to cut down on your paper consumption but don't know how?

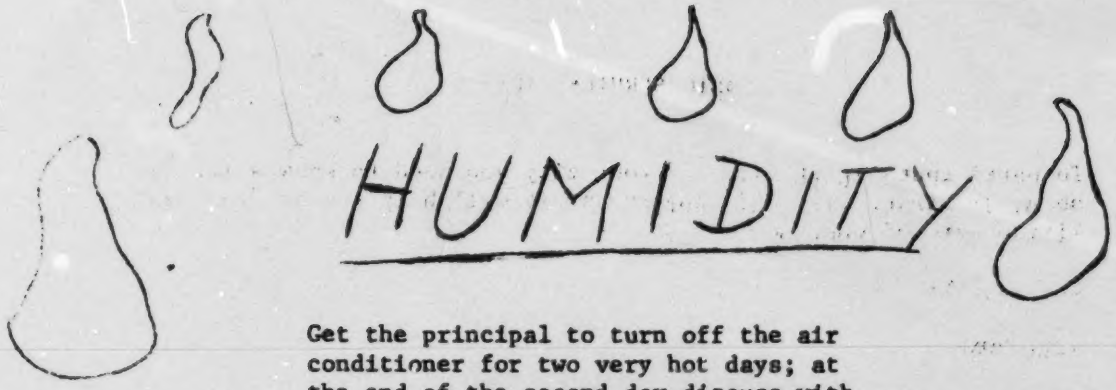
Why don't you begin a school newspaper and put in on cassette tapes? It is up to you how you distribute the tapes so that the students can hear them. Maybe you could put them in the school library or scattered in several rooms. It's up to you - good luck!

T.V. ? RADIO ?

- Are you interested in contacting the people in your city?

- Why don't you see if you can gain some time from your local radio station to express your views?

- Maybe even have your own show allowing other young people to call in and express their feelings on the air also.



Get the principal to turn off the air conditioner for two very hot days; at the end of the second day discuss with classmates what you felt during the experiment. Try to estimate the benefits to you, to your group, and to the environment.

	+	-
ME		
SCHOOL COMMUNITY		
ENVIRONMENT		

WAS IT WORTH IT? DEFINE "WORTH"

PUBLIC SERVICES SURVEY

To participate in the life of your city you need to know a little about it first. Try this survey and it will help you to "see" a little more of your own city.

ELECTRICITY

TELEPHONE

PUBLIC TRANSPORTATION

STREETS

FIRE

POLICE

SEWERS

WATER

HEALTH
(Hospital)
(Clinic)

STREET LIGHTS

PARKS

SCHOOLS

- Give the number of these facilities in your city or who provides you with these services.

HOUSING SURVEY

Realizing that you can't just walk into someone's home, perhaps you could go with a housing inspector and with a copy of Housing Code/Building Code you could check:

Square footage of area - room

windows

electrical outlets

heating

exits (outside)

halls - stairs

bathroom(s)

hot water

structure

window screens

TRY to visit all of these types of homes or buildings:

White owned/Black owned (non-white) White rented?Non-white rented

- What have you found about these different environments?

- Did this experience make you feel any need for ACTION on your part? On your city's part?

DO YOU KNOW WHO, WHAT, OR WHERE?

Air Pollution
Water Pollution
Noise Pollution
Waste Disposal (sewage, street runoff, and solid waste)
Visual Pollution

Select one area of concern above for your group's research.

1. What public agency is set up to confront this problem area? What is its budget for the year?

   Local(City)_____ Budget $_____

   County _____ Budget $_____

   State _____ Budget $_____

2. Let's compare the functions (the job) of the agency with its authority (powers):

   Functions ----------Authority

   _____ _____

   _____ _____

   _____ _____

   _____ _____

3. Let's assess its staff and administration --

   Qualifications for employment with the agency:

   Selection procedures:

   Salary:

4. Specific current problems in the region, which are covered by the agency:

As listed in order of top priority by the agency's staff:	As listed in order of priority by people surveyed in your city:
_____	_____
_____	_____
_____	_____

5. What do you conclude from this activity?
   About the agency?
   About the problem area?
   About your city?